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EDITOR
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SEPTEMBER 1944

ART AROUND THE WORLD

VOLUME
44
NUMBER
1
50 CENTS



To the *School Arts* Family:

Welcome back! May this year be one of your best. It is my hope that this coming year will see the close of the War and that when school opens in September 1945 we will be teaching in a world that is at peace.

Send the Secretary news about your new position if you have one. We would like to pass along the good news to the other members of the Family.

INDEX OF AMERICAN DESIGN— PENNSYLVANIA GERMAN

I have often wondered what happened to that monumental work of research conducted by the WPA on the "Index of American Design." Last Spring, while making inquiries, I found that some of the research done by the Pennsylvania WPA Art Project included a compilation of Pennsylvania German Designs.

Imagine my delight to find that the above has been published by the Metropolitan Museum of Art. They have printed, in color, twenty excellent Pennsylvania German Designs on large cards 11 by 14 inches with only one design to a card and on the reverse side you find a complete description of what it was applied to, who its designer was and where it can be found today. This portfolio will furnish some excellent reference material and may be obtained for \$4.50 plus postage, directly from the Metropolitan Museum of Art. I don't know what the postage would be but I imagine that except on the Pacific Coast that about 35 cents would cover the full cost. Of course, if you prefer you may send the order directly to the Secretary of the *School Arts* Family, 149 Printers Building, Worcester 8, Massachusetts, and we will clear it for you.

NATURE IS THE WORLD'S GREATEST DESIGNER

The above headline came to me like a flash after browsing through that grand catalog entitled "Man and Nature" offered by the American Museum of Natural History, Central Park West at 79th Street, New York 24, New York. I've had a grand time going through the first section which is entitled "Man and His Arts." Here are some of the things I have found. PEOPLES OF THE PHILIPPINES, a pamphlet of 244 pages with 50 illustrations which includes a wonderful discussion of the art, occupations, and religion of the natives, and the price is only \$1.06 postpaid. Then I find the following on our American Indians, NORTH AMERICAN INDIANS OF THE PLAINS,

172 pages with 64 illustrations, price \$1.06 postpaid; INDIANS OF THE SOUTHWEST, 205 pages with 71 illustrations, price \$1.06 postpaid; INDIANS OF THE NORTHWEST COAST, 175 pages, 103 illustrations, price \$1.06 postpaid. SOUTH AFRICAN ROCK PICTURES which give a few clues to what the prehistoric man painted and carved on the walls of caves, 12 pages, 13 illustrations, price 23 cents postpaid. OLD CIVILIZATIONS OF INCA LAND, 141 pages, 57 illustrations, price \$1.06 postpaid. ANCIENT CIVILIZATIONS OF MEXICO AND CENTRAL AMERICA, 271 pages, 170 illustrations, price \$1.06 postpaid. ARTISTS AND CRAFTSMEN IN ANCIENT CENTRAL AMERICA which describes the architecture, sculpture, painting, costumes, featherwork, mosaics, ornaments, and pottery of pre-Columbian Mexico and Central America, 102 pages, 152 illustrations, price 53 cents postpaid. THE HISTORY OF THE VALLEY OF MEXICO which is in the form of a folded illustrated chart, price 13 cents postpaid. A twenty-four page pamphlet of PERUVIAN ART, price 13 cents postpaid. POTTERY OF THE SOUTHWESTERN INDIANS, a 30-page pamphlet with 38 illustrations, price 18 cents postpaid. And so I could go on item after item of just what is waiting for you in this particular section of the catalog. And some of the other sections are just as important. Perhaps you would like to have one of these catalogs. If so, send 6 cents to Secretary, *School Arts* Family, 149 Printers Bldg., Worcester 8, Mass.

The Secretary does want to pay tribute to one member of our Family who has been with us for fourteen and a half years and has recently left. She was the person who handled all your requests. We miss Mrs. Beatrice W. Prefontaine, who saw the Family grow from a few people to a great many and the requests from these news notes grow from a dozen or so to hundreds and hundreds, yet we are delighted that she can now enjoy her home all day—every day. When she hangs out the family wash or does the ironing or prepares the meals I can well imagine that she often thinks of the hundreds and thousands of letters which have come from you folks and which were important and interesting events in her days spent in helping the Secretary.

MORE PENNSYLVANIA GERMAN ARTS AND CRAFTS

So many member of the Family ordered the sets of Pennsylvania Dutch Designs, Arts and Handicrafts, which we described in the Family Circle for May, that I have been looking around for other sources. I'm delighted to report that the Metropolitan Museum of Art has an excellent pamphlet showing twenty-one applications of German Design to Arts and Crafts by the old Pennsylvania Craftsmen. I notice that the Museum labels the book "A Picture Book," but after reading the introductory notes by Joseph Downs, and noting the applications of designs from chests to chairs to plates and so on, I would call it an art picture book which could be used as valuable source reference material in any Art Class.

I suppose you are wondering if you can have one of these books. Here is the answer. Send 25 cents direct to the Metropolitan Museum of Art in New York City, or send 26 cents to the Secretary who will forward it along with other requests which will be rolling into the Secretary's office.

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Three other picture books put out by the Metropolitan Museum of Art can be obtained for moderate prices. For example, there is an excellent picture book on Greek Painting for 50 cents and another on Renaissance jewelry, with the most exquisitely constructed and designed piece of jewelry you have seen. This booklet sells for 25 cents. And, finally, a picture book of Dutch Paintings (now hung in the Metropolitan Museum of Art) by artists whose work you have enjoyed—Rembrandt, Frans Hals, Vermeer, and so on. This picture book sells for 25 cents. In forwarding orders to the Secretary, add one cent extra to the price for each booklet to cover cost of reforwarding order to the Metropolitan Museum.

MAP OF CHINA

One warm Spring Sunday I was wandering along Boylston Street in Boston and as I window-shopped, I discovered a display of the United China Relief. As you have already discovered through the columns of this Circle, the Secretary is very much interested in maps. A map of China, which had been hand colored, hung in the window. So I wrote to the United China Relief and inquired if such maps were available. Here is what I learned—you may have a black and white map of China, size 50 x 38 inches, showing the topography of China, the important cities and the countries whose boundaries touch China. Along the borders of this map you find eighteen Chinese motifs, such as "Round Fu," "Long Fu," "The Yin and Yang," "The Sacred Urn," and so on. Of course, these designs are roughly drawn but they give you a number of excellent Chinese motifs. You could make a class project out of the coloring of the map and the designs. Furthermore, it should prove to be a map that you'll be proud to have displayed. It will be a timely project since China is bound to be more and more in the news these coming months.

The price of the map is 53 cents postpaid. Send request to the Secretary of the *School Arts* Family, 149 Printers Building, Worcester 8, Massachusetts.

NEW BOOK IN PREPARATION

I have just seen the first pages of the manuscript for CREATIVE ART CRAFTS, Book 2. The color pages which are going into this book will be excellent. There will be about the same number of pages as appeared in the CREATIVE ART CRAFTS, Book 1. You may be interested to know that Book 1 is now on the press for reprinting, in fact it may be completed before you read this note.

But getting back to CREATIVE ART CRAFTS, Book 2, this will be a worthy companion to Book 1. It will be made up with the same general assortment of illustration pages—(Book 1 had 78 pages of illustrations out of a total of 88 pages)—and it will be divided into three large sections, one on Cardboard and Wood Crafts, one on Cloth Crafts and one on Metal Crafts. As far as I know the price will be the same—\$3.75. However, if you would like to place an advance order with the Secretary, send your order direct to me and regardless of the price (I know it won't be lower) you will have one of the first copies at the \$3.75 price. I'm looking for the completion of the book about November 1. Send your \$3.75 to the Secretary of the *School Arts* Family, 149 Printers Building, Worcester 8, Massachusetts.



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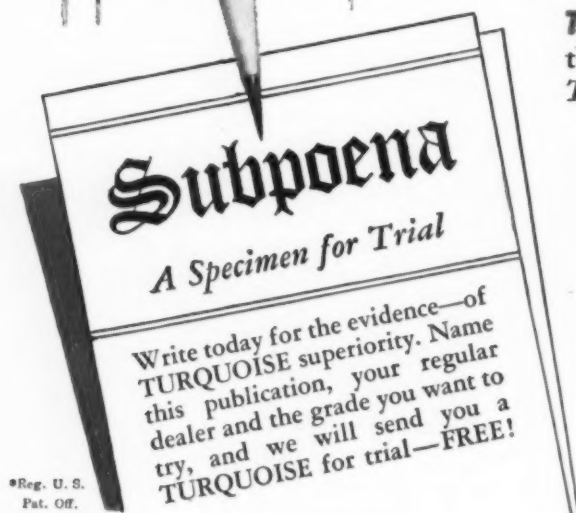
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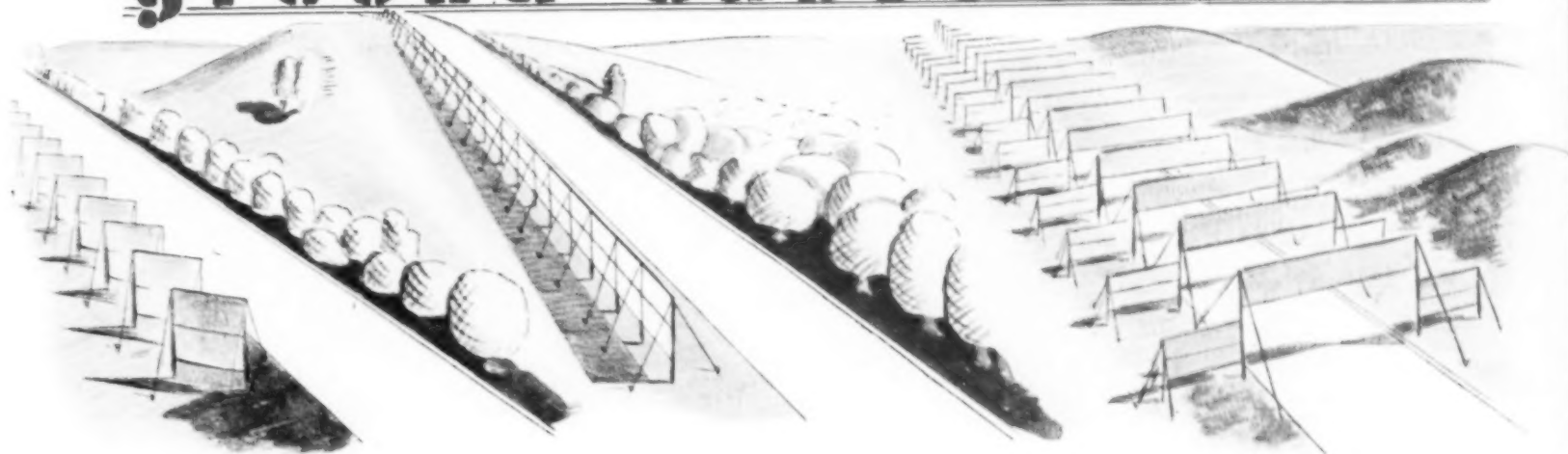


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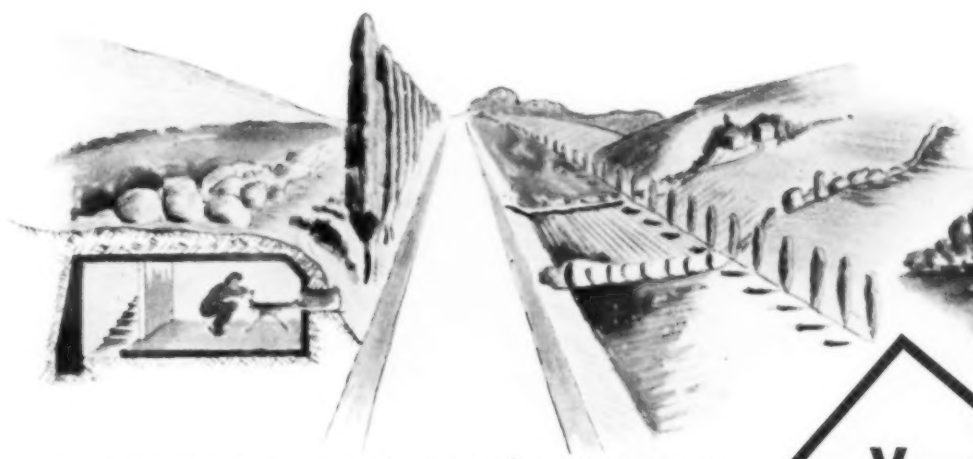
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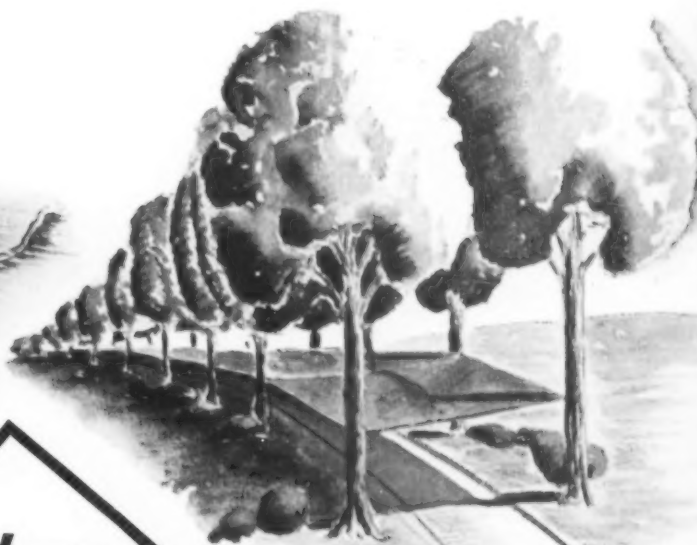
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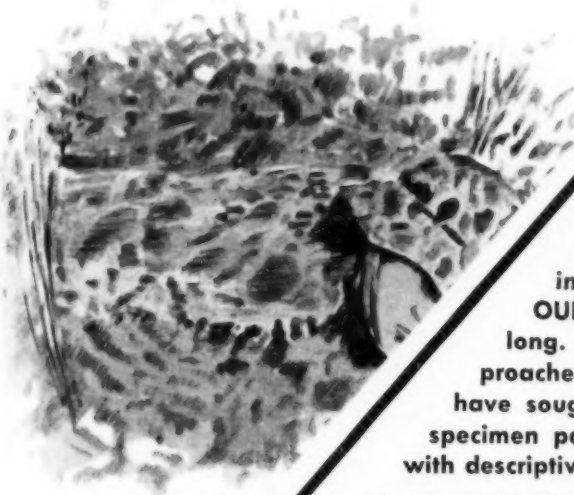
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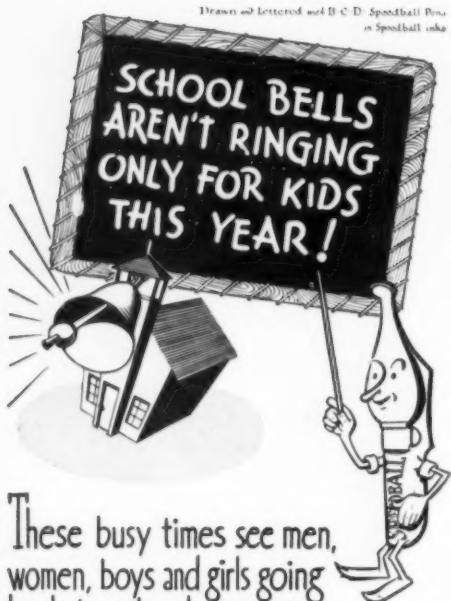
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THE SEPTEMBER COVER

A decorative panel which combines the use of Gesso with woodcarving plus the use of source material and current world interest. The vast stretches of the South Pacific are here represented by Bali, extreme left, and China who unite in design with the Latin American countries of Peru, center right, and Columbia, above right. The figures were designed from authentic woodcarving, stone statuary, pottery, and metal work.

The outline of the design was first carved on a panel of easy cutting wood and the Gesso was applied with brush in five different layers to give the variations of relief. The natural ivory color of the Gesso predominates in the figures' clothing while the skin is a deep flesh tint with cheeks of an earthen red shade painted in fresco technique directly on the high relief surface of the Gesso. The lips are deep rust and the eyes are inset blue glass beads. The map of the background remains subordinate in one layer of a neutral earthen red shade which blends the lighter colors of the foreground figures to the dark tones of the natural wood background.

This is the first of a series of cover designs by Esther deLemos Morton which will show various applications of the age-old medium to modern decorative use.

TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing **TEACHERS EXCHANGE BUREAU**, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

• Those interested in Weaving, particularly, should have copies of the informative literature put out by Creative Crafts, and Gallinger Crafts, Guernsey, Pa. First, it will enthuse one with the simple but complete description of the country in which this delightful school is situated. Then the many services available--instruction in every form of weaving; books, folios, and supplies which one may buy; magazines devoted to the making of useful things by hand--are all included in some of those folders. Just write a note to *School Arts*, ask for T.E.B. No. 441-A, enclose a three-cent stamp and all this information will be forwarded promptly.

• Here is an unusually good opportunity for Senior high pupils to secure a scholarship in one of our finest Art Schools--The Rhode Island School of Design. A degree of Bachelor of Fine Arts is something worth striving for. This particular scholarship is sponsored by Textron Fellowship, Providence, making it possible for students to accept employment in any branch desired of the textile industry. Ask *School Arts* for T.E.B. No. 442-A, and you will receive a booklet giving all the details. This is for ambitious students who are willing and determined to succeed.

• Eberhard Faber, established in 1849, has developed a very valuable portfolio illustrating some of the fundamentals of Camouflage as it is

(Continued on page 9-a)

THE X-ACTO KNIFE AS A DRAWING TOOL



Scratchboard Drawing

... Scratchboard is one of the most fascinating materials available to the artist. It is a card-board, finished with a clay coating, which normally comes either in white (as shown above), black, or printed in a choice of patterns.

The customary procedure is to cover the board, where desired, with ink or paint, brushed on (1). Then a sharply pointed knife is used--the X-ACTO is ideal--for drawing the white lines by scratching them through the coating (2). By varying the blade and the position of the knife, scratches of different width are easily obtainable (3). The scratching can be supplemented by brush or pen strokes drawn in black on the white board.

Scratchboard work is much favored for book illustration and advertising drawing, as it harmonizes so well with type matter. It can be reproduced by the relatively inexpensive process known as line engraving.

Imitation woodcuts and wood engravings are often drawn on scratchboard in order to produce an acceptable effect in a minimum of time. It is also used for making preliminary studies for work on wood.

Though most scratchboard drawing is done in black ink, extremely interesting results can be obtained through the use of colored inks or paints.

The above paragraphs are from a recently printed booklet called **TWELVE TECHNIQUES**. This shows various uses of the X-ACTO knife in the arts and crafts. Send 10 cents for a copy.

The Commercial Artists' Handbook is now available. This is the fourth in a series of educational publications to help you perfect your work. Price 10 cents

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School Arts, September 1944

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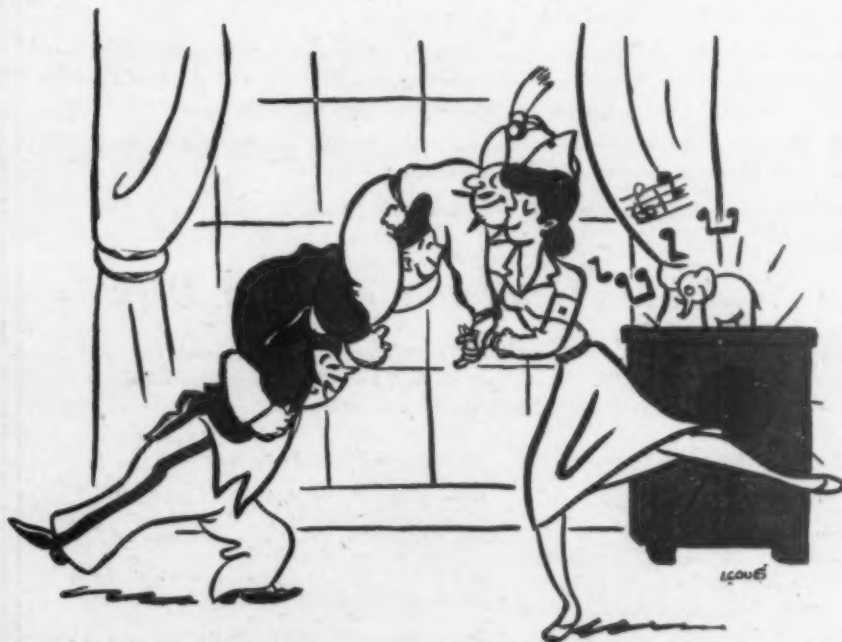
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ELMER STEPHAN GOES ON AHEAD

The news of the passing of Elmer A. Stephan, Director of Art in Pittsburgh, Pennsylvania, since 1928, leaves a vacant spot in the hearts of many of us. However, we can never forget the many things he has added to our lives as individuals and as teachers for he had that happy faculty of sharing the experience he had gained by travel and study.

When one reviews his record, first as Director of Art in Bellevue, Pennsylvania, then as Art Teacher at Schenely High in Pittsburgh, and finally as Director of Art in Pittsburgh, plus his numerous contributions to art education through his books and magazine articles, we can only hope that we may be able to share as generously of our own time and talents.

Perhaps no other one thing typified Mr. Stephan and his enthusiasm for art teaching more than his Saturday morning classes for youngsters at Carnegie Institute Department of Fine Arts where his class grew and grew over a period of years until it became known as the largest art class in the world—a class of 600 pupils.

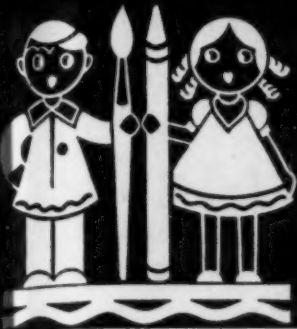
Honors came, naturally. In 1940 he was given a Silver Award by the Eastern Arts Association for "creative and distinctive work in the field of Art Education," and in 1940-1941 he served as President of the Association.

Let us be glad that we are among those fortunate persons who lived while Elmer Stephan lived and shared in his enthusiasm, his knowledge and his companionship.

ONE HUNDRED YEARS OF PROGRESS

An impressive program is being arranged for the 100th anniversary celebration of the Moore Institute-Philadelphia School of Design for Women. The anniversary will be held at the school and at the Franklin Institute on November 17 and 18.

The school is the pioneer in its field in the United States and has stressed the practical side of art training since it was founded by Mrs. Sarah Peter in early Philadelphia. School graduates have entered all of the fields of commercial design and many of them have become well known for their contributions in various fields of design. Miss Harriet Sartain has been dean of the school since 1920.



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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ASSOCIATE EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

INTRODUCTION TO THE SEPTEMBER NUMBER

"Far from the roar, the flash, the stench of war
There is a garden space all God's, all mine,
Where breath of dawn is like transparent wine,
Where autumn-tempered early sun is for
Assembling flowers in a garden corridor."

—Beula-Mary Wadsworth
in "Rainbow Over the Year"

A great proportion of the readers of these lines are indeed "far from the roar, the flash, the stench of war—in a garden space—autumn-tempered. . . made fragrant by assembled flowers. War and art are as far apart as the poles, yet the ignorance of men has brought them together in a contest which the soul of man must decide.

School Arts this month takes its readers "Around the World" to some of these same art centers which have been devastated, and which are not available at present; also to North and South American localities which had a concept of the artistic long before Columbus made his historic advent.

As we read these articles and study the illustrations, let us do so with the admonition of the Editor in mind, that "art education has abandoned the framed painting as the highest art ideal, and is teaching more art handicraft, working with materials in three dimensions, and also teaching the student the meaning and value of skill."

The contributor of the leading article in this number, in discussing South American Art, makes much of the fact that "in all those primitive implements of everyday life, no matter how crudely constructed they are, the Latin American's sense of beauty and superior artistic understanding find their expression." Turn to those illustrations on pages 6 and 7, and find inspiration for better craft teaching as you note the "modern arts of Latin America" and the "Ancient Pottery of Peru."

Our Art tour this month leads us to "many precious finds . . . excavated at Avenches, the former Aventicum of the Romans" in Switzerland. Here again art finds expression in architecture and in sculpture—the imperishable. Art teachers of today may well interest their pupils in these "finds," for some of them may become our discoverers of tomorrow.

"Bells and Towers" is an intensely interesting article. It offers several opportunities for integration, particularly in respect to "the importance of both physical and spiritual environment in the life training of students," as suggested by the Editor. The Tower of Giotto, the Leaning Tower of Pisa, and the Campanile and St. Marks, have particular interest and significance at this time.

Like all introductions, much is left to discovery. You will find, as you read on, one of the best and most helpful numbers, appropriate to the war times and to art education. May you have a happy time with it, and a successful year.

The Managing Editor

Vol. 44 No. 1

September 1944

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Edited by ESTHER deLEMONS MORTON, Associate Editor

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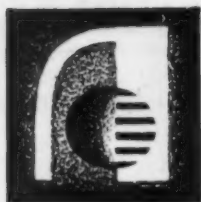
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The ART of Teaching ART for Everyday Living



ALL EDUCATORS in general respect the importance of both physical and spiritual environment in the life training of students, but in our American schools, the trend of art education has for too many years accented unduly only the spiritual side of art. We have focused attention largely on the history of art, forgetting that a fuller appreciation of any of the arts may be developed by paralleling its history with actual hand application of each of the arts. Arthur Dow was one of the first art leaders to prove such possibility with his art gospel in his classes in Pratt Institute and Columbia University. In these classes he departed from mere study of the Old Masters' biography and subjects toward a study of their art principles, having students in art classes apply such principles to their everyday art projects. He, once and for all, decried the monotonous study of artists' history, urging more art practice. He insisted that "unless appreciation of quality goes with such recognition, very little art experience has been gained—only knowledge of art history."

The great surge in our schools at the present time toward more applied arts, rather than only the pictorial arts, is a healthy national mental trend. Especially when we realize there was a trend not so long ago for a movement among college art educators toward creating the awarding of college degrees only to those art educators who taught Art History or Art Appreciation.

England's educators are now actively encouraging new horizons toward more art applications in all their art education. They recognize the truest appreciation comes from doing, plus other values in applied art education for the youthful mind, which, added to the aesthetic values of art, produces a doubly valuable mental growth. They assert, "Skill can be regarded as the management of a 'tool' proper to the work in hand in the fashion appropriate to the idea in mind. The need for physical skill in proportion to mental attainment in music is obvious; the need should be equally clear in connection with art." The trend in much of our "free expression" art work in American schools has been to ignore the method of expression, but if music education has received more recognition in our curriculums than art, it is because more preparation has been attained in music "vocabulary" than in art. The time has come for the American Art Teacher to be less impatient, less interested in spectacular class or student results and plan more long-range art programs. This will result in more permanent, practical "build-ups" of student interests, resulting in more designers, art-architects and not "architect-copyists," more art-stylists and fewer "copy-book stylists." Our schools are all trending toward more practice, more hand work than theory in many subjects. Art education has abandoned the framed painting as the highest art ideal, and is teaching more art handicraft, working with materials in three dimensions, and also teaching the student the meaning and value of skill. An English educator recently expressed the hope that with such new art horizons "perhaps the 'word users' who plan intelligence tests will gradually come to realize that *sound doing* is as important as *sound learning*, and that the two should be inseparable." Much of our art education has been one stunted by overemphasis on use of words rather than application through a visual memory plus means of expression.

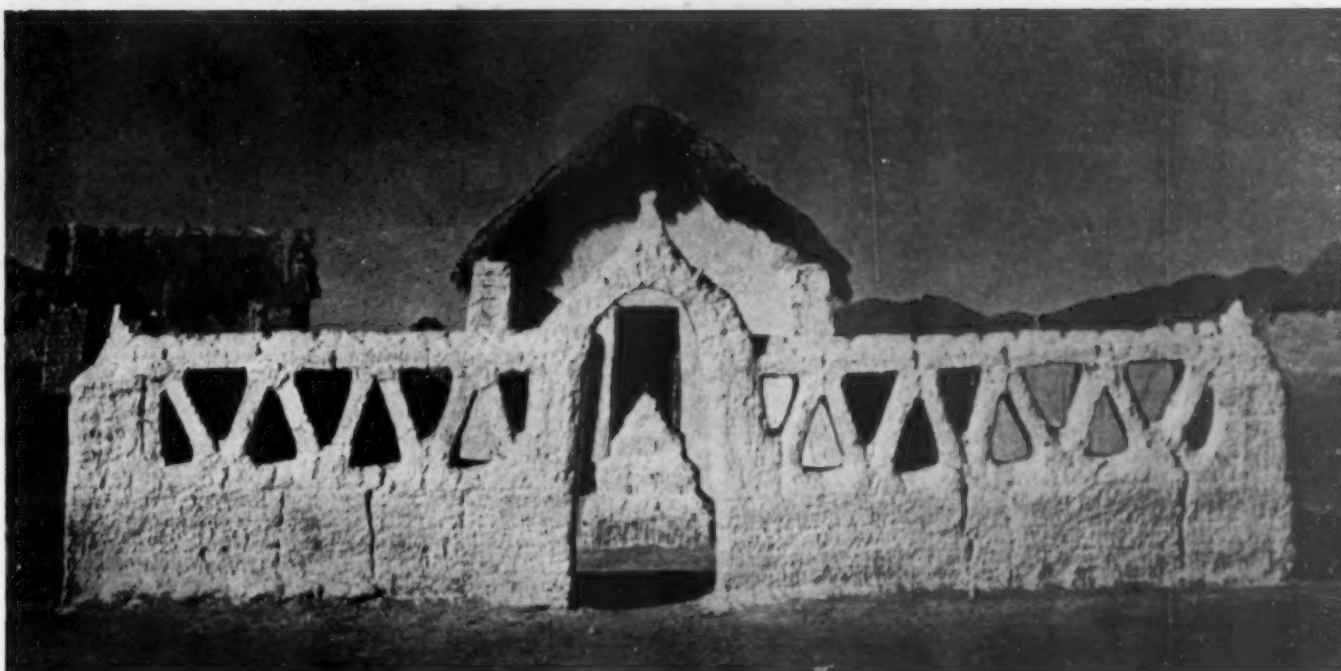
School departments are requiring more design knowledge by their manual training teachers and in several instances art teachers are engaged to teach design in manual training. This all presages better looking, more artistic products in our nation's Industrial Arts departments and, in time, better designed art crafts in our nation's factories.

With the present war in Europe, a terrific loss in great art works, painting, sculpture, architecture, murals, and metal crafts, will occur. Many outstanding works of art, many of those used as "masterpiece" examples, have disappeared, perhaps forever. One of the great Byzantine generals defending Rome against Teuton raids reported centuries ago, "It is the act of men experienced in intellectual life to decorate towns with beautiful works; the action of the ignorant to destroy these ornaments." The years following the havoc of war will require many trained and skilled art minds to repair and restore or replace these great art losses. The Art Teachers in this restoration will have had their share, if they have practically prepared today's students.

The Art Teacher holds a special double duty position in teaching the arts and crafts, for in developing and molding their art students they not only are bettering man's environment but thereby molding a better next generation. Dorothy Canfield Fisher has aptly stated, "Every age has had its own art, the art which expressed its aspirations. The Art of the next century or so may be the art of teaching. Why not? To mold human beings into their finest possibilities involves the same epic struggle to create beauty and harmony out of stubborn material limitations, which is the foundation of all great Arts." Too, it is important for the teacher of Art to bear in mind the admonition of Spenser who stated, "I hold that the most important thing is not the quantity of knowledge that a man has taken in and can pour out again, but the ability he shows to use the knowledge he has acquired." An anonymous prayer for teachers includes these fine thoughts, "O Lord of Learners and Learning, save us from becoming Blunderers in this Godlike business of Teaching. May we not put Conformity to Old Customs above Curiosity about New Ideas. Free us from having our Students become clever Competitors, when we should be helping them to become *Creative Cooperators* in making the world that is to be. Free us from Furnishing the Mind, when we should be at Work trying to Understand the Moving Present. Help us to see that Education is an Adventure of trying to make ourselves at home in the Modern World. May we be Shepherds of the Spirit as well as Masters of the Mind. Save us, O Lord of Learners, absence of the Divinity of our Undertaking."

And as an Amen, may I add this bit of advice from Uncle William, a Southern Highlander Craftsman sage, who advises, "Hit's better for folkses character to larn 'em to do things with their hands."

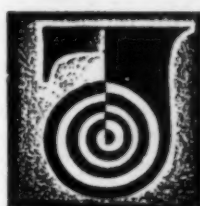
Pedro deLemos



A small church, hardly more than a shrine, in an Indian pueblo on the pampa below Oruro, Bolivia. The door is so small that you must stoop to enter. Inside, the long adobe wall is thick with little clay images of farm animals of all sorts

TECHNICAL, BUT NOT ART ADOLESCENCE IN SOUTH AMERICA

SEVERIN



THE reason for the lack of art adolescence is that true art is derived through necessity. With few sources of finished everyday articles and a lack of precision tools the Latin American has become thoroughly aware of the limitations of his medium, the first step to good craftsmanship. Disregard of time has allowed him to derive pleasure from his work which is reflected in the embellishment of even the architecture of these countries.

Within these limits of primitive technique, many ingenious devices and interesting processes have been created by human genius and inventiveness. Weaving, for instance, one of man's most necessary industries throughout the ages, has been improved by Latin Americans in numerous ways, thus creating an important home industry whose products distinguish themselves from machine-made textures by

their individual finish and coloring and the greater attention given to their processing. Fascinating, too, is the simplicity of Latin American ways in constructing cart wheels, operating primitive grinders, flour-mills, and different presses for the extraction of juices. The requirements of the building trade developed a unique method in the manufacture of building material, consisting in mixing clay with straw and other binding materials to produce adobe. The mixture is crude, yet it provides the basic material for unattractive, windowless clay huts as well as the beautiful residences of the Spanish Conquistadore.

In all those primitive implements of everyday life, no matter how crudely constructed they are, the Latin American's sense of beauty and superior artistic understanding find their expression. As time goes on, technical accomplishments will obtain their place in Latin America and form a combination with that cultural background such as may surprise the world.





Severin, from "The Three Lions"

Guatemalans have developed an unusual plane for delicate woods. They use a seashell to do the job.

Bamboo poles and tree fibres are the basic materials with which Bolivians in many parts of the country build their primitive homes. The roofs are mostly thatched with straw.

Costa Rica has produced this variation of the primitive loom. The girl holding the stick gives it an occasional jerk which keeps the wheel in motion, the boy at the other end is weaving the fabric.

The reeds in the foreground provide the material for the primitive boats used by fishermen on Lake Titicaca. Naturally, the boats get soaked quickly and cannot keep the water out for too long a time. They are, therefore, beached every now and then to dry in the sun.



Fenno Jacobs from "The Three Lions"

Above: The roof of the famous Moneda (mint), the Cathedral and the Hill of Potosi in Bolivia.
 Below: Restoration of the Moneda (mint) of Potosi built in the middle of the 18th century

MODERN ARTS OF LATIN AMERICA



In Bolivia modern murals in brilliantly colored bas-relief decorate the walls of the Indian Craft School at Huarisata.



In Costa Rica the typically national feature of brightly colored, home-made wheels are still attached to the painted ox-carts.

ANCIENT POTTERY OF PERU

The jars of the Peruvians often took on the form of figures, animals. Those shown are sculptured shapes; some were simple jar shapes with slip painted or flat relief decoration carved into the surface of the pottery.

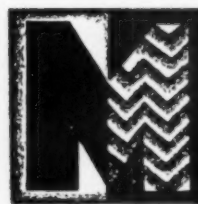


AVENCHES, THE ROMAN AVENTICUM IN SWITZERLAND,



(a)—The doorway to the Château of Avenches which is at the entrance of the present town.

(b)—The head of the Sun God Helios figures among the large and valuable collection of art in the Museum of Avenches.



ANY precious finds have in recent years been excavated by voluntary Swiss labor service at Avenches, the former Aventicum of the Romans, which is located between the lake of Morat and Payerne in Western Switzerland. Only lately, while digging out a Roman water conduit, the workers discovered at a depth of about five feet a beautifully worked bust of pure gold weighing almost four pounds.

Avenches was the ancient capital of the Helvetii, one of the Celtic tribes which had invaded Switzerland from the West about 400 B.C. Walls $3\frac{3}{4}$ miles long enclosed this city which in its Helvetian heyday numbered over 30,000 inhabitants. History relates that the Helvetii grew bored with their restricted opportunities and the constant annoyance of invaders pressing down from the North. They had heard of Gaul and had planned to migrate into that promised land. In the year 58 B.C., after having burnt their settlements, they set out westward with all their worldly belongings. Their chosen route led through what is today the city of Geneva, but Caesar, having been informed of their intentions, began at once to hamper their progress. Due to this interference they had to abandon their projected route, and attempt the more difficult passage of the Jura mountains. But even here Caesar was after them. Finally the two opposing forces met in battle at Bibracte, in Burgundy, where the Helvetii were defeated.

After this debacle Caesar had no difficulty in persuading the Helvetii to return to their old homes in Helvetia. With his help they started to rebuild again and Aventicum now flourished as the capital of Roman administration.

The Roman occupation of Switzerland dates from that time, for they regarded the Swiss Alps as a mighty bulwark against invasion. Military camps were established at Aventicum, Vindonissa, and Augusta Raurica, and roads were gradually built across the mountain passes of the Great St. Bernard, the Julier, the Septimer, and the Splügen. Timber, butter, cheese, and furs were sent to the south, and wine, olive oil, fruits, and objects of art found their way north.

Aventicum was situated on the great military thoroughfare which stretched from Italy across the Great St. Bernard, through the highlands of the Broye to Salodurum (the present Soleure), Vindonissa (today's Windisch in the Aargau), Augusta Raurica (the present-day Basel-Augst), and along the Rhine to Mayence and Cologne.

Retired Roman soldiers settled in these regions of Switzerland and became farmers. They began to adapt the fruit trees of the south to the more rigorous climate of the north, and they introduced the grapevine along the borders of the lake of Geneva. High officials built themselves villas with heating and bathing installations, and those not fortunate enough to own a bath had an opportunity to patronize one of the numerous public bathing establishments, which, incidentally, were all equipped with splendid heating

YIELDS ANCIENT TREASURES

MARIE WIDMER

systems. The rooms of these private homes were paneled half-way up with beautiful marble and the floors were done in the finest mosaic work.

Under Roman dominion the population of Aventicum is said to have reached the stately figure of 200,000. It had proud temples erected in honor of the town goddess Aventia and some Roman gods. A theatre and an amphitheatre, each accommodating 10,000 to 12,000 spectators, provided amusement. While tiger, lion, and elephant combats were customary beyond the Alps, the pleasure seekers at Aventicum witnessed contests between slaves and bears, boars, and wolves.

Education and intellectual pursuits in general were not overlooked in Aventicum. The town maintained a school for doctors and teachers of public speaking, also a forum where markets and public gatherings were held.

Disaster befell this flourishing city in A.D. 354 when the belligerent Alemanni attacked and destroyed it. Centuries then rolled by and the one-time glory of Aventicum was almost forgotten. However, in recent decades and especially again at present, careful excavations have yielded many treasures which enable scientists to reconstruct a true picture of Aventicum in the Roman era.

The Aventicum of today, known as Avenches, occupies only the crest of a hill on which the Roman castrum stood. Huge relics of the sturdy town wall which was almost ten feet thick and sixteen to nineteen feet high immediately strike the eye. Originally the wall had about eighty watch towers, but only one of them, known as "La Tornallaz," remains. "Le Cigognier," a solitary Corinthian column, thirty-nine feet high, standing in midst of green meadows, is another arresting feature; it is the remnant of a Roman temple to Apollo and a stork's nest which has crowned its top for centuries is responsible for its name.

Only fragments of the amphitheatre have been excavated so far. Some entrance gates still exist, and above the monumental central gateway rises a tower built in A.D. 1050, which now houses the Museum of Avenches. The collections of the museum include bronze statues and statuettes of beautiful design; an exquisite statue of Minerva is especially noteworthy, also splendidly preserved pieces of pottery. One of the exhibits shows imprints of the foot of a man and a dog's paw. In this instance it is surmised that a Roman legionary with his dog walked over the damp soil and that the imprint remained on a section of clay which gradually became as hard as stone. Lovely mosaic work is featured among the displays and another rather unusual work of art is a head of the sun god Helios which originally must have served as an ornament on one of the public buildings. Quite a characteristic specimen is a relief showing Romulus and Remus with the legendary wolf. Other valuable finds are constantly being added to this Museum, the piece de resistance being, at least for the present, the recently unearthed gold bust of Emperor Antoninus Pius.



(a)—A relief of Romulus and Remus is among the works of art housed in the local museum of the archaeological society.
(b)—The beautifully worked bust of gold. Probably Emperor Antoninus Pius, A.D. 138-161

BELLS *and* TOWERS

JAMES R. LAWSON

Carillonneur, Hoover Library on War, Revolution
and Peace

Stanford University, California



King David Ringing the Bells. 13th
Century French Franciscan Psalter

VERY art teacher who looks for integration in the humanities will find an interesting example in the bell tower. The church belfry, the court-house chiming clock, even the school bell, reveal a unique combination of the arts of design, architecture, and music. Bells and towers have shared man's every emotion

and expressed his highest aspirations.

We have been ringing bells and building towers a long time. The ancient Egyptians hurried to their temples as the bells of Osiria sounded and the sons of Noah built the Tower of Babel. Neither bell nor tower owes its existence to the other, but to bells the tower owes all its beauty.

Roman generals made the first bell and tower combination for purely utilitarian ends. Small bells were hung from a portable wooden trestle beside the commander's tent. It was not until four hundred years after the early Christians had used a borrowed bell trestle outside their primitive basilicas that Bishop Paulinus in the city of Campania conceived the idea of fastening one large bell over his church, thus making the first campanile.

There had been a few towers in Italy before this campanile but they were used simply as watch towers. After Paulinus, towers sprang up all over Italy. What had been a material necessity now became a moral need, for the tower added a monumental sumptuousness to religious edifices. And the bells in the tower, as Charles Lamb was to say, "are the music bordering nearest Heaven."

From Italy bell towers spread over the world. The Venerable Bede brought a large bell to Wearmouth in 608 and by the 10th century in England it was decreed that any Saxon churl might become a thane if he were rich enough to own a bell tower. Bells were sent to Byzantium and so pleased the Emperor Michael that he added a belfry to St. Sophia. Islam tabooed their use, however, as the vibrations might disturb wandering souls. A minaret with muezzin replaced the belfry and bells.

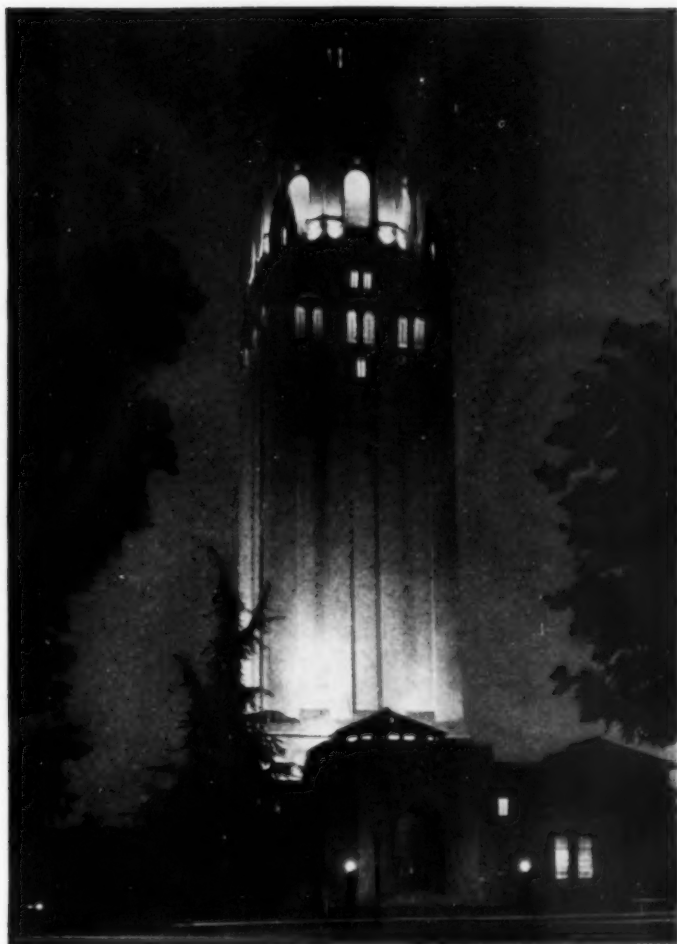
Italian Benedictine monks did not object to bell vibrations, for they were sure that these air-quakes acted as an antidote to sudden summer storms and helped dissipate the bluish reeking plague mist. More and more bells were cast in the monasteries and baptized and consecrated and more and more towers rose. These Italian towers, unlike their Gothic de-

scendants, were built apart from the cathedral. The explanation is found in their secular origin and initial use. St. Mark's Campanile in Venice was erected when Magyars threatened the city. Four bells rang: *La Marangola* called the working people, *La Sestamezzana* announced the opening of the official bureaus, *La Trotteria* called the councils to duty, and *Del Maleficia* sounded the knell of those condemned to death.

Only a few bells rang from the campaniles. Italian architects gave priority interest to structural and decorative problems. The Leaning Tower of Pisa contains only seven bells, and it has been advanced that the tower leans intentionally, as an example of one of those architectural *bizarreries* in which the Middle Ages delighted. The heaviest bell, incidentally, helps balance the tower as it is on the side opposite the overhanging wall. That Italian architects such as Giotto and Talenti were successful in the solution of their problems is the opinion of at least one authority, John Ruskin. He wrote of the Florence campanile: "The characteristics of power and beauty occur more or less in different buildings, some in one and some in another. But all together, and in their highest possible relative degrees, they exist so far as I know, only in one building in the world—the Campanile of Giotto."

With towers fully developed, it was now time for the bell to receive attention. This it received through the fortunate combination of bell and clock. Lewis Mumford in his brilliant *Technics and Civilization* explains that the regular measurement of time arose in part out of the routine of the monastery. The monastery day was punctuated by the canonical hours and the canonical hours were announced by ringing the monastery bells. When mechanical clocks came to the cities in the 13th century, they brought with them the monastery bell. Within earshot of this bell centered all business activities where they were synchronized by its regular repetition. The clock bell rang from the cathedral while the church was the center of business, but later moved over the town hall.

Bells in cathedrals had not received musical consideration except by the English who developed the peculiar art of change ringing. This is actually more of a physical exercise and a problem in mathematics than a musical performance. The Russians also developed a peculiar type of cacophonous ringing—a fast running series of high toned bells against the boom of several bass monsters. In Moscow stands the superman of all monster bells, Czar Kolokol, cast so large it could not be moved. Against its 440,000



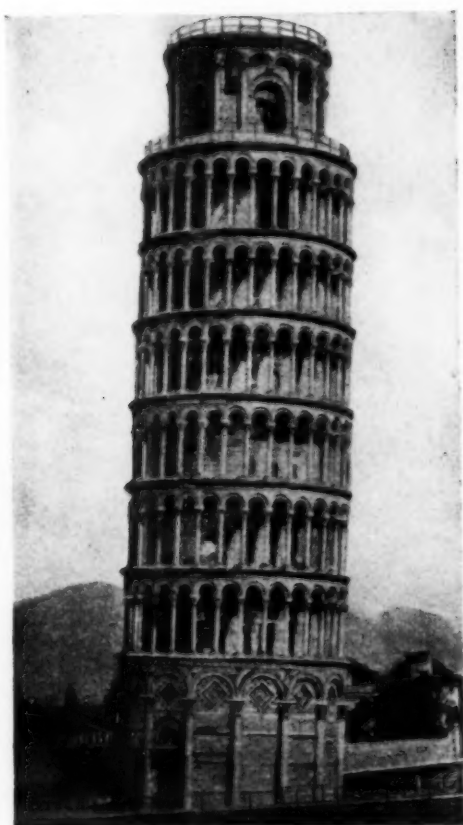
Hoover Library, Stanford University, California



Cathedral, Riverside Drive,
New York



Peace Tower, Ottawa, Canada

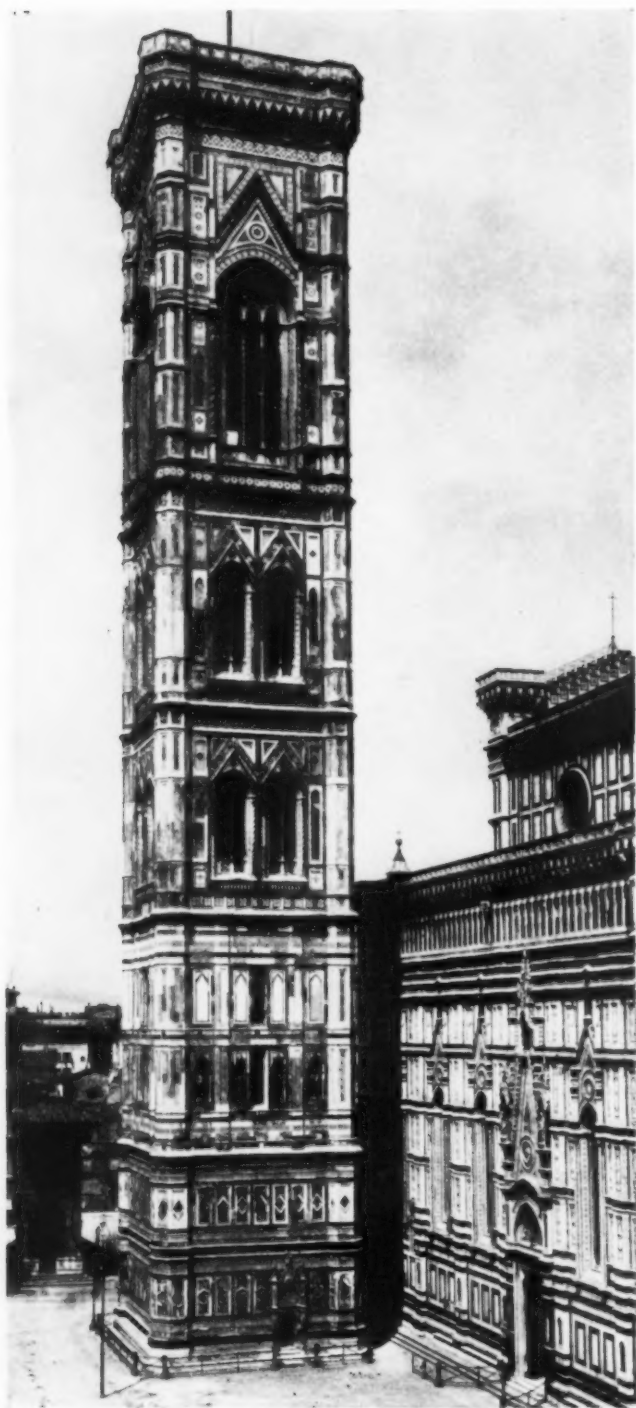


Leaning Tower of Pisa, Italy

**Famous Bell
Towers, ancient
and modern,
from which ring-
ing bells have
pealed their
messages to the
community for
many years.**



Campanile and St. Marks, Venice, Italy



Giotto's Tower in Florence, Italy, is considered the most beautiful tower in the world

pounds even "Big Ben" (30,000 lbs.), and the Hunchback of Notre Dame's "Jacqueline" (15,000 lbs.), are puny in size.

It was over the town hall that the bell became a musical instrument and finally reached its highest expression in the carillon. It became the custom to ring a group of four bells before the stroke of the hour bell. This group of four was called the voorslag or forestroke. The voorslag became a chime when a few more bells and a keyboard were added, and the chime became a carillon when the range was extended and the bells tuned chromatically.

We owe this development to the Netherlands and Belgium. Here bells were used for everything from flood signals, announcing the beginning and end of

various markets, to warning of invasion. "Roeland," the great bell of Ghent, has inscribed on it, "When I toll there is fire; when I ring there is victory in the land." Roeland rang out on December 24, 1814 when a treaty of peace was completed between Great Britain and the United States. One hundred years later, in July 1914, a great crack appeared in this ancient bell, foretelling the calamity to follow.

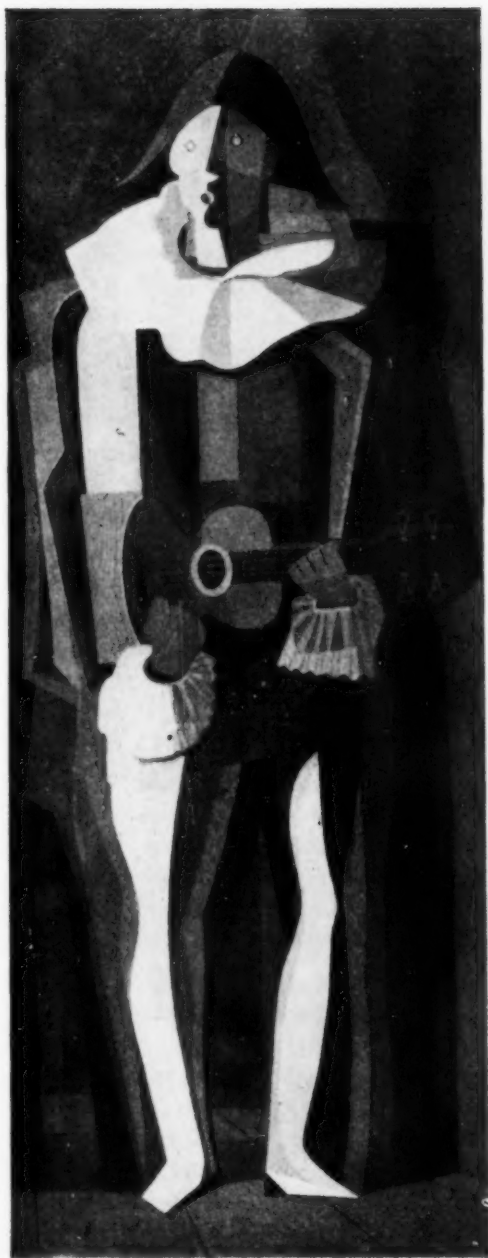
Though the bells of Europe are silent, the towers of America continue singing. We have used bells in watch towers such as the Castillo de San Marco in St. Augustine, on New England meeting houses, and California missions. There are even bells on top of a few skyscrapers—the Metropolitan Life Insurance Building in New York City was built after the Venice Campanile and contains a chime ringing the Cambridge Quarters.

Our carillons show the dual secular and religious origin of the instrument. Pennies and dimes paid for the first carillon in Fisherman's Church, Gloucester, Massachusetts. And our largest and finest carillon (72 bells) rings from the Riverside Church in New York. But in Albany, New York, hangs a municipal carillon on top of the City Hall. Others ring from a hospital clinic in Rochester, Minnesota; the House of Parliament in Ottawa; a library at Stanford University; and America's "Taj Mahal," the Singing Tower of Florida, sings over a water tank.

Not a few communities and schools are planning to build singing towers as war memorials. No finer living memorial could be given to those who have sacrificed their lives for our future. "I wish," said an architect recently, "that every town in America could have a carillon. Towers lift the eye up and bells lift the heart."



Four Spanish bells in a very ancient Bolivian Church. Note that only the clappers swing, not the bells. This is typically Spanish



Romantic Serenade by Emilio Pettoruti, Argentina
(San Francisco Museum of Art)



"Allegory—Margarita Island" (Mahogany)
by Francisco Narváez, Venezuela



Dance of the Cholas by Marida Núñez del Prado, Bolivia

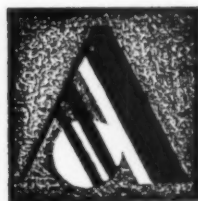


"Morrochla Favella" and "Brazilian Religion" by A. Tarsila, Brazil

Contemporary Painting and Sculpture by South American Artists

THOSE STRANGE OLD

D. GENEVA LENT



LOT of history has been made and will be written about the Aleutian Islands! Familiar names like Attu and Kiska have plenty of meaning when we consider what has happened to them since Pearl Harbor! But I wonder how much is known about the Aleutian Islands' *Ancient History*?

Well, Nature placed those fog-shrouded islands in one of the most important places on earth; for they are stepping stones between North America and Asia, and they have been known as such by many strange invading peoples for thousands upon thousands of years.

It was Catherine the Great of Russia who first heard that there were Mummies on those islands. Yes—I said Mummies. For, Mummies are not the possession of Ancient Egypt alone!

A few years ago, that great scientist from the University of California, the late Dr. Alex Hrdlicka, who had heard about the strange "Mummy Bundles" hidden in caves on the Aleutian Islands, determined to find out about them, and in his search discovered some very beautiful art objects, which can act as an inspiration to us.

There were many strange old Aleutian tales; one that the great-great-grandfathers of present-day Aleuts were honored upon death (if they had been famous hunters) by being hung in "mummy bundles" from the roofs of the caves. The first of these "mummy bundles" was discovered, not more than fifteen years ago, by a party of scientists from the Smithsonian Institute of Washington, D.C. They found the queer bundles, containing the bodies, or mummies, of the ancient Aleuts, wrapped in fur and finely woven grass mats, hanging in the caves, just as described in the legends, to keep them dry.

Dr. Hrdlicka became so interested in the Mummies that he decided to search for more information. Accompanied by Canada's great scientist, Dr. Diamond Jenness, they searched (of all places) in the old rubbish heaps, or Middens, still found on the Island. Some have been frozen solid for hundreds, perhaps thousands, of years. In these refuse heaps of shell and whalebones, skeletons were found of the early Aleuts along with beautiful examples of their crafts. Tools and weapons were carved from fossil ivory, differing from anything previously found. It is interesting to note that these volcanic Aleutian Islands are constantly changing, rising and falling, and some of the old frozen shell heaps had sunk as much as eight feet since the last shells were heaped upon them. Some are eighteen feet thick.

On St. Lawrence Island, just below the Bering Straits, one hundred miles from Alaska and forty miles



ALEUTIAN ISLANDS

Calgary, Alberta, Canada

from Asia, craft objects were found far superior to anything previously discovered or that could be made by modern Eskimos. They are dark brown, creamy gray, or almost black, due to the long burial in the old refuse heaps. They have the most beautiful smooth designs. The incised lines and circles flow free, and in well-balanced curves, arranged to fit the shapes of the objects made. Scientists call this, the work of the first and finest Period, the Bering Sea Culture. Their designs are decidedly happy and free. They made lovely knife handles for the stone blades used to scrape seal and walrus intestines for the sewing of them into waterproof garments, with almost invisible stitches (one of the most skilled crafts on earth). They made beautiful "toggle-headed" (many-pointed or barbed) harpoon heads, strange charms and other objects, of which we do not know their use, but obviously for some sort of magic or religious rites. They carved lovely handles for their water pails and even made snow goggles. Their art was beautiful and sophisticated, as if by a people who had known the principles of art for a long time. They were a "happy" people, because we know that happy races always use free, graceful curves in their designs.

Then it would appear that these Bering Strait people of remote times were invaded on their islands by a more warlike race, who came to the islands perhaps from the mainland of America. These invaders were a stiffer, more warlike race; their designs more rigid and using straight lines. Yet they were very gifted, too, and also made beautiful craft objects. They retained many of the best features of the earlier art of the people they conquered. Whereas the Bering Straits people had done their lovely designs on ivory, with the use of crude stone tools, the new "Punuk" people seem to have used metal tools to incise straight lines. They appear to have received these in trade from China; possibly by indirect trade through the Chukchee people of Siberia. This may have been one thousand years ago!

The present day Aleuts (the native people of the Islands) have few crafts, except that of making, perhaps, the fine and most beautiful baskets. Because their materials are so restricted, they make the most of what they have—namely, the long, strong grass. So fine are these baskets that many of them will hold water.

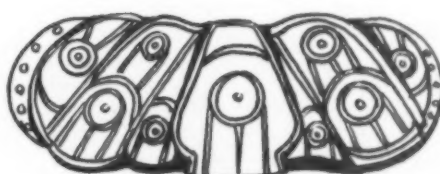
But there is much art inspiration to be found in the strange objects of ancient days found in the old refuse heaps on the Aleutian Islands. We can learn a great deal from them as to form and arrangement of simple lines, curves, and circles even if we do not always know what the objects found were used for.



FISH HEAD
FORM IN
REPETITION
USE UNKNOWN



A CONVENTION-
ALIZED WHEAT
HEAD PAIL HANDLE



A CHARM

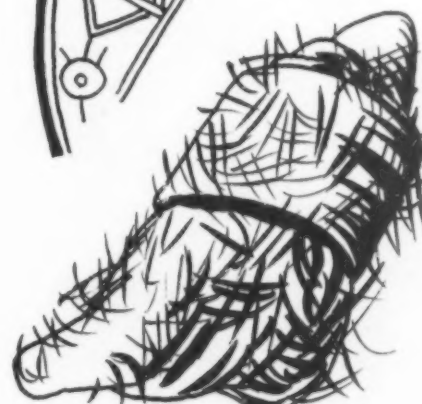


BERING SEA CULTURE

SHOWS THE
PLACEMENT OF
DESIGN TO A
GIVEN SPACE,
INTERRELATED
CURVES AND
STRAIGHT LINES
WITH DOTS
FOR ACCENT



THE
STRAIGHT
LINE ART
OF THE CON-
QUERING
PUNUK PEOPLE



A TYPICAL MUMMY BUNDLE



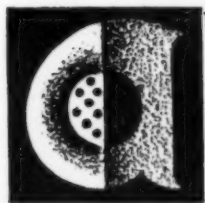
STUDIES of birds, animals, Eucalyptus foliage, fern fronds, trees, and shadows accompanied by studies of Australian fauna from museum models make interesting designs for printed linens.



Busy craft workers preparing designs for block printing

ART STUDENTS IN THE ANTIPODES

EMILY WOOD, Vice Principal
Emily McPherson College
Melbourne, Victoria, Australia



AUSTRALIAN boys and girls are keenly interested in the birds and animals indigenous to their country. They love the koala bears and the quaint kangaroo; they never tire of digging for worms to feed that gourmand, the platypus; they laugh with the kookaburra and marvel at that tree acrobat, the opossum.

At the National Museum, Melbourne, senior students from a nearby art school study the form of



"Lyre-Bird and Broken Fern" printed in warm brown on a cream background



A student is keenly interested in preparing a block, while another gazes critically at a length of printed linen she has just completed

these native birds and animals and make sketches in pencil, charcoal, ink, and water colors.

These sketches combined with foliage and flower studies give inspiration for the designing of modern decorative printed linens.

Students find that by keeping the blocks of uniform size and by exercising a little ingenuity in design, they can economically print a greater variety of patterns by interchange of blocks.

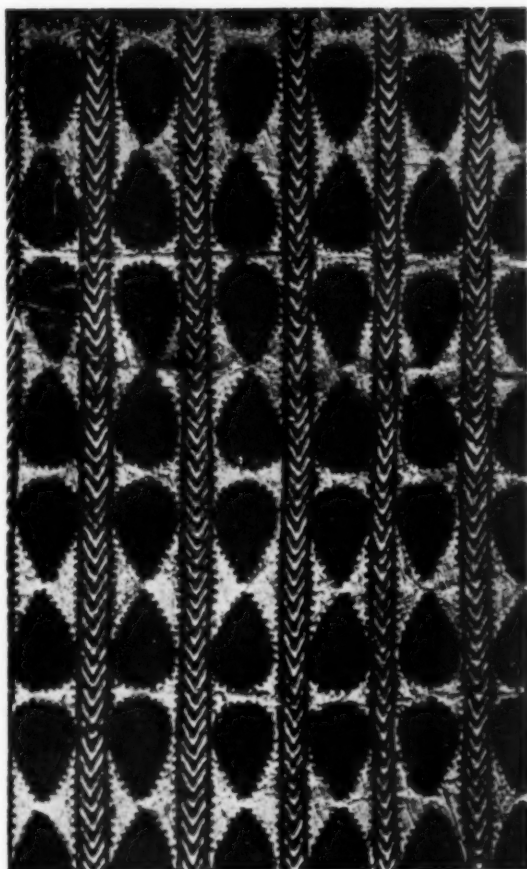
Great accuracy is demanded in the cutting of and preparation of the block for printing.

The Science Department helps with the mixing and cooking of the dyes. Simple color schemes are used and cleanliness and exactness in printing are encouraged. The printed fabric is then steamed to ensure permanency.

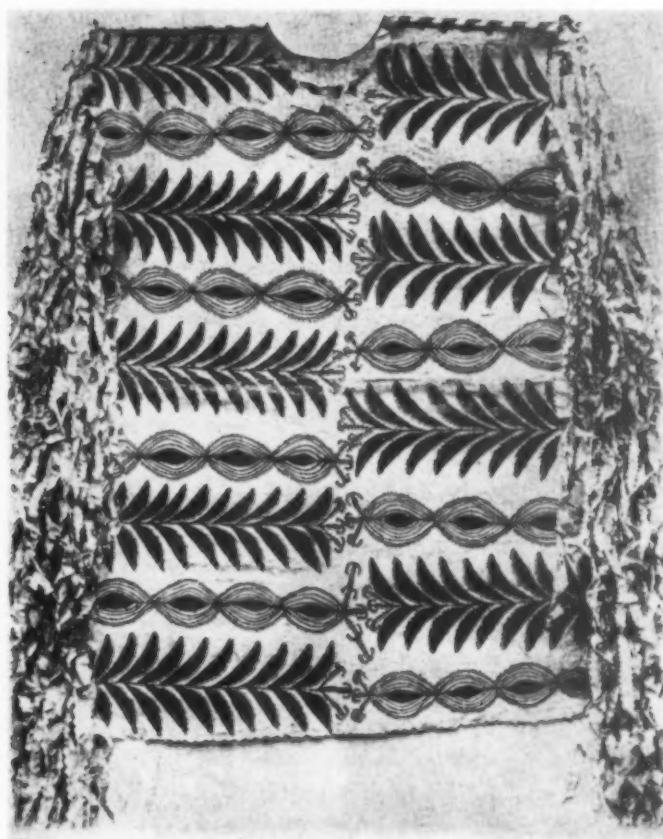
Although civilization is sadly depleting Australia of her strange animals and birds, they inspire interesting motives for the Australian student of fabric design.



Printed in "Blue Gum," green on cream, this hanging features motives of Kangaroo and the bird, "Native Companion," giving the effect of brilliant sunshine



A Tahitian Tiputa in the British Museum. Note the similarity of this garment to the poncho worn in South America



A good example of Hawaiian Tapa Cloth

TAPA, THE ART of the SOUTH PACIFIC ISLANDS

ESTHER deLEMONS MORTON



THE MANUFACTURE of tapa cloth was once a flourishing industry throughout the scattered islands of the vast South Pacific. So skilled were the natives at this craft that early voyagers compared the fibrous cloth to the finest linens and cottons of Europe.

The finest of tapa passed into oblivion as it was replaced by the foreign textiles introduced to the Islands by early missionaries. There is still some tapa made at Samoa. Though not of nearly so fine a quality or as skillfully ornamented as the early tapa, it is significant in that it is the true art of the region and by a study of its history we can gain much knowledge of the craft which once was a predominant industry.

One of the earliest records of tapa is found in Cook's Voyages. He relates, "All their cloth is, I believe, made from the bark of Trees." He goes on to tell of the process and in later writings of his and his successors the method of tapa manufacture is oft repeated. There is some variation of method but always the basic process is the same.

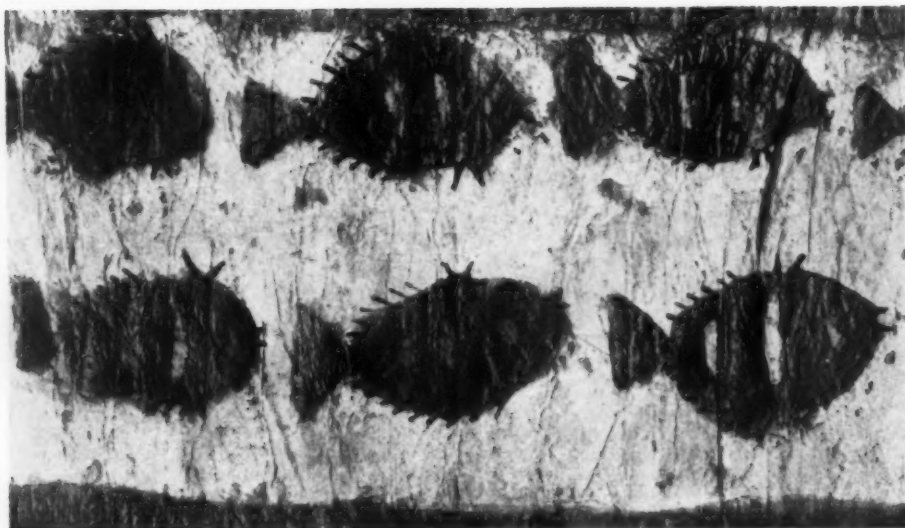
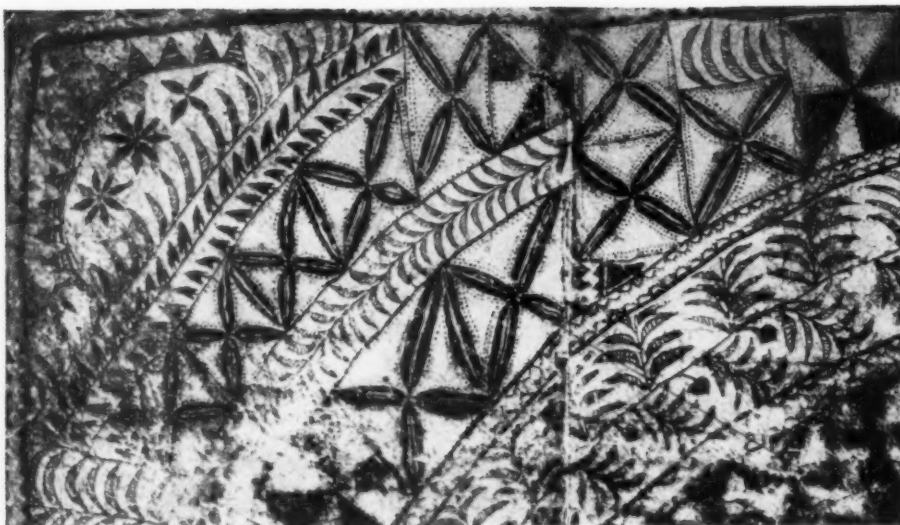
There were three kinds of trees generally used: the mulberry, which made the finest tapa, that which was worn by the principal people; the bread fruit tree, which made a coarse and inferior fabric; and a type of fig, which produced a dark brown coarse fibre which was water resistant, perfumed and used by the very great people for mourning dress.

The trees were carefully cultivated for this purpose and all buds or shoots were cut away to insure long straight bark fibres. When about three inches in circumference the young trees were cut and stripped of their bark. The outer cuticle of the bark was scraped away with a rough shell. The remaining portion was well washed to remove sap and slime and then wrapped in plaitain leaves for two or three days by which time it became clammy and easily worked. This material was then carefully laid out on plaitain leaves with caution to have the entire layer of equal thickness. This was left for several hours and the fibres in drying adhered so that the piece as a whole could be lifted from the ground.

The women servants then carried it to a long piece of flatwood upon which it was laid for beating with square clubs of hard wood about a foot long with a handle. On each of the four sides of the club were various sized reedings. They began with the coarsest side, all keeping time with their strokes and so continued the beating, using the finer sides of the beater as progress required. Some accounts tell of a glutinous water in a cocoanut shell which was used during the beating as a binding agency to make the bark fibres adhere together. The piece was then left in the sun and air to bleach and through repeated beating, bleaching, and washing the whitest and finest fabrics were procured.

The coarseness or fineness of the fabric varied according to its intended use. It was chiefly made for clothing but developed into many other household uses. It seemed to be the chief duty of the mistress and the women of the house to manufacture the goods, make the garments and keep them in repair. In the account of

A well worn tapa from Niue. This was once the dress of the Island's King



A Samoan Tapa in United States National Museum—particularly noteworthy for fish design

Dr. Forester on Rapuni (Easter Island) he tells us that the women with their male associates made the cloth, the men provided the material. This was no doubt the general custom throughout the area of tapa manufacture, which extended from the Hawaiian Islands on the North to New Zealand on the South and as far East as Rapuni. Dr. Forester, however, accredited the tapa of Rapuni to the Pitcairn Islanders who, of course, learned it from the Tahitian women brought to Pitcairn by the mutineers of the *Bounty*. As for New Zealand, there is not a vestige of the plant or art left. Few Maores have ever seen it though in early days it was widely cultivated in plantations and the aute or tapa worn by the chiefs in their hair. It is assumed that the disappearance of tapa or aute from New Zealand was due to the cold weather and winds, unfavorable to the mulberry tree and also so delicate a type of clothing as bark cloth. The strong native flax seems to have replaced the tapa at an early period.

At the time of Cook's first voyage the tapa craft must have flourished at Tahiti. It is from Cook's accounts of Tahiti that we get the most detailed information on the process of tapa manufacture and decoration, from the plain colored tapa to the most elaborately decorated types. *Red*, a favorite color at that time, was made by combining the juice of the fruit of two of the native trees—*Ficus Tinctoria* and *Codia Sebestena*. The *yellow* dye was made from tumeric or *reya*. The *gray* was the natural color of the cloth when unbleached. The *black* was made from the sap of the mountain plaintain. The *brown* was taken especially from the *toa* tree.

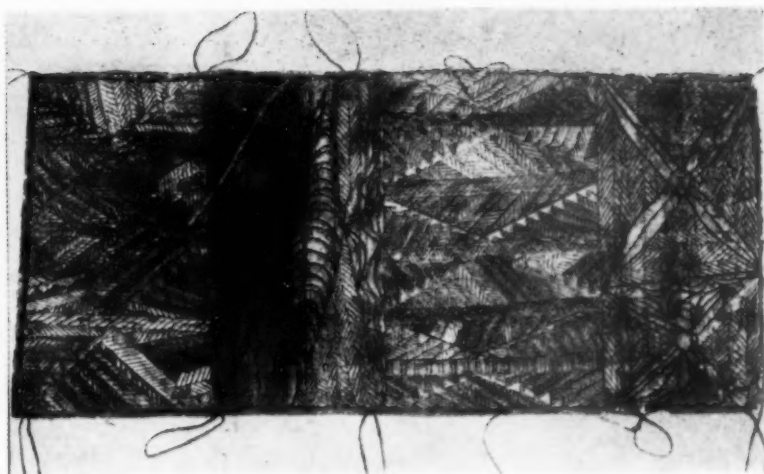
At Tahiti was found a method of decoration which by use of the end of a piece of bamboo dipped in dye and stamped onto the tapa

gave a ring design of all-over pattern. Though Cook did not describe a great deal of figured tapa on other islands it does not mean that this type did not exist on most of them. Because of the difficulty involved in decorating the tapa, the art was confined to the chiefs who never displayed such finery to anyone of another race unless they were particularly well acquainted. So Cook's collection of Tahitian and Hawaiian figured tapa does not prove that decorated tapa did not exist where he made short or unfriendly visits.

On the island of Tonga a tapa was made which rivaled the best of Hawaii; also the Tongans had a method of imprinting an all-over design on their tapa. These people also had a method of glazing the material to make it rain resistant.

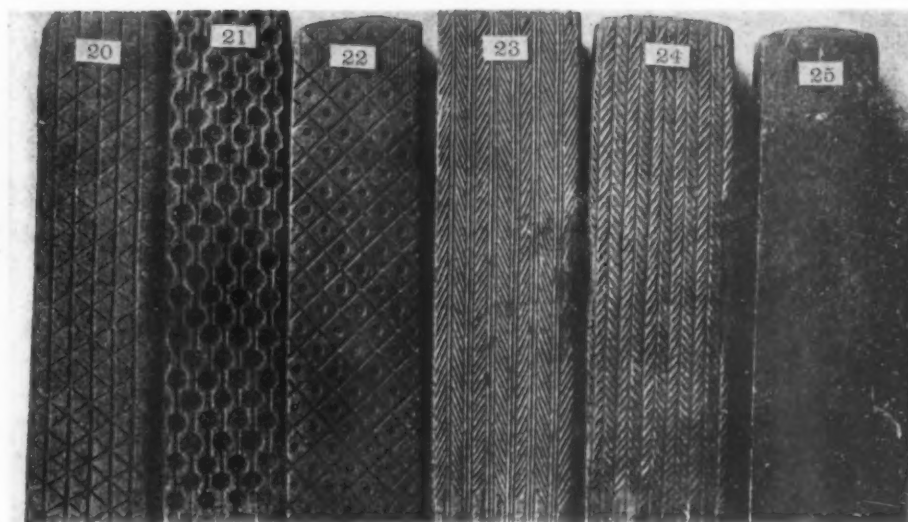
In Cook's accounts he told only of white tapa on Fiji but a much later writing by Rev. Thomas Williams shows that the skill of tapa must have progressed. He told of an ingenious bamboo roller used by the Fijians as a labor saving device: a pattern press made by use of bamboo and the mid-rib of coconut leaflets laid in geometric pattern. By use of such a press, intricate and colorful patterns were printed upon their tapa and a stronger solution of dye was then painted over the pattern to accent the desired parts. Later this process evolved to that of direct stencil. The pattern was cut in a banana leaf (not more than an inch in size) and the color was pressed through by means of a pad saturated in dye.

At Samoa the art of tapa is still practiced in its present form but in 1839 when Wilkes made his visit to that island he must have found tapa at its peak of perfection. He tells that the beater used



A tablet of sewn leaves such as mentioned by Wilkes

Forms of Hawaiian beaters with cut patterns. No. 25 shows the plain surface most commonly used. Some had just grooved or reeded surface



was larger than that used at Tahiti and that the tapa was very colorful. These people had thick tablets of cocoanut leaves sewn together and on the smooth side of this pad several layers of leaves in cut pattern shape were sewn so as to form a raised pattern. This tablet was soaked in dye and pressed upon the cloth for imprint of the pattern.

At Samoa, as well as at Fiji, a large carved wood tablet later replaced the leaf tablet.

On Cook's third voyage we find a description of Hawaiian tapa made in the same manner as that of the other islands, a bit coarser than some but excelling all other in color and pattern. Their colors were not very bright, according to Cook, but he detected a surprising regularity in figures and stripes, because as far as he knew they had nothing like stamps to make the impressions. It is under-

stood, however, that the Hawaiians of this period did use bamboo stencils as well as ruling pens. Cook described colors of white, dark brown and light blue.

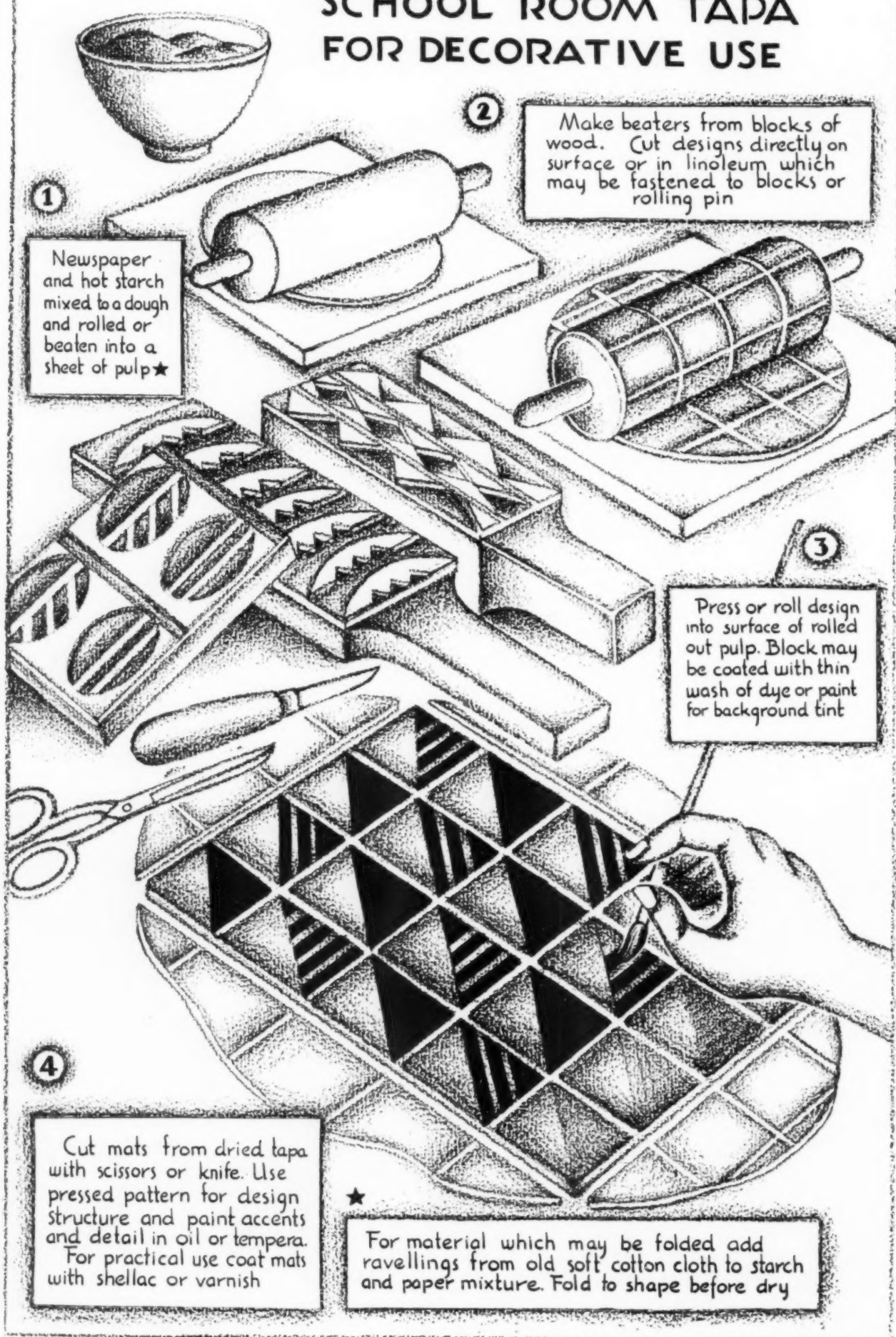
A later account of tapa at Hawaii is given by Rev. William Ellis, July 1923. His description of the cloth making is the same and he describes the printing of pattern with a bamboo stamp.

As the Hawaiian tapa industry progressed it became the most complete. The Hawaiians had a greater variety of tools and their colors proved to be more durable than those of Tahiti and, last but not least, their patterns were full of true artistic value.

Those who have made a thorough study of tapa believe that Hawaii was the cradle of the Polynesian Tapa Industry. At least it was there that bark cloth, its decoration and skilled use of implements reached its height of development.



SCHOOL ROOM TAPA FOR DECORATIVE USE

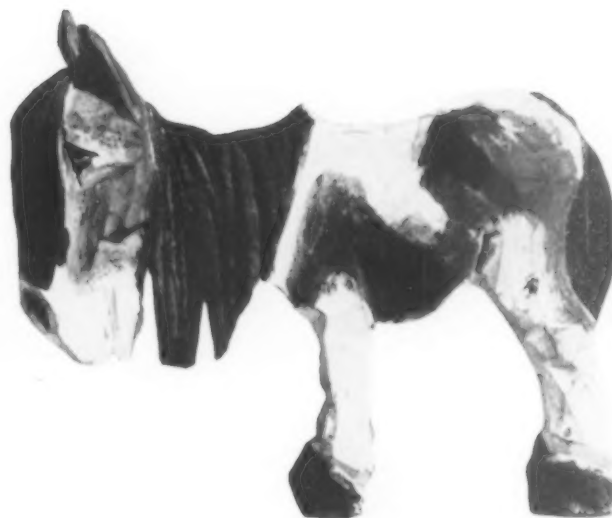




A view showing the rear of the wooden figures from Lisbon, Portugal, shown on the color engraving page of this issue.



Native wood carving from the Philippine Islands showing a native carrier of the mountain sections.



Wood-carved horse figure by a cowboy artist of New Mexico.

A Tibetan religious altar decoration carved in wood, covered with gesso coating and decorated in gold leaf and color paint.



Two wooden figures, from Lisbon, Portugal, made by the countryside craftsmen and painted in bright colors. These figures, made from turned and simple form wood blocks, depict the varying native costumes of the different provinces of Portugal.



Etching Prints brightly colored by hand are made in Hungary by artists to commemorate weddings or other countryside events. Both the bride's and groom's costumes are works of art, elaborately embroidered in colorful, exquisitely designed motifs.



An etching, the original in color, showing the embroidered costumes used in Hungary.



The beautiful aprons, heirlooms of the women of Czechoslovakia, are never two alike, and include many types of stitches of intricate artistry and tied and dyed portions.



Examples of Czechoslovakian embroidery for which the natives of the country have always been noted.



The shepherd's garments in Hungary carry thickly embroidered sleeve and neck panels besides other motifs.



Children at The Fulton School in Chicago under supervision of Elizabeth Robertson use information gathered from social studies classes to help them dress dolls representing the various South American countries



Ruth Moran of El Salvador models the costume of the Volcaneros, those Indians who live on the high flower-covered slopes of the volcanoes of El Salvador. A bright blouse and shawl of contrasting colors show well against the white cotton dress

5 YOUNG STUDENTS of EL SALVADOR ATTEND EUGENE FIELD SCHOOL at ALBUQUERQUE, NEW MEXICO



Isabel Olano of El Salvador here wears the costume of Panchas, native women of Panchimalco, an Indian pueblo four miles south of El Salvador. The skirt is of red and white checked cotton. The necklace is a "collar" made of natural coral beads mingled with ancient silver coins with a silver cross at the end. These are highly prized heirlooms



The Central American children teach their classmates of Eugene Field School a native folk dance of their country

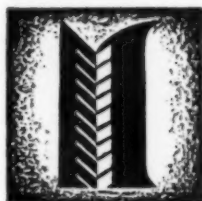


Ruth Moran and Max Orlano demonstrate native dance steps of their country for the fourth grade



1492-1942: NEW WORLDS TO THE SOUTH

MAURINE GRAMMER, Fourth Grade Teacher
Eugene Field School, Albuquerque, New Mexico



IN 1492, the adventurous Columbus set out upon his memorable voyage across the trackless Atlantic in search of a new route to the East. Instead of a new route, he found a new world.

Four and a half centuries later, with the dangers to world commerce greater than ever before, we in the United States in 1942 look with renewed interest to this New World which Columbus discovered.

The riches of the East—rubber, tea and tin—may be found in the South. In the South, too, a host of potential friends await us. Joined culturally and economically with them, and with a spirit of mutual helpfulness and kinship, we brightly face the future.

A STATEMENT OF PURPOSE

This compilation, "1492-1942: New Worlds to the South," is designed as a source of material for writers, teachers, and students who wish to foster inter-American friendships. It need not be kept as a unit but may be separated to utilize parts, or to emphasize any angle of Central American life.

It contains a pictorial record of the adaptation, by five young Central Americans, to North American school life, and their influence upon the children at Eugene Field School, Albuquerque, New Mexico.

OUR NEW SCHOOL, EUGENE FIELD

Our new school is a pleasant place. The pupils with their yellow hair, pink cheeks and wide-open sparkling eyes, live happily in their rooms. They learn to read and write, to sing, and to develop all their aptitudes. The teachers are lovely and kind beings.

In every face, poor and rich, small and large, teachers and pupils, my brothers and I find the help of a smiling face.

So much do I love my North American school that I cannot express it in words.

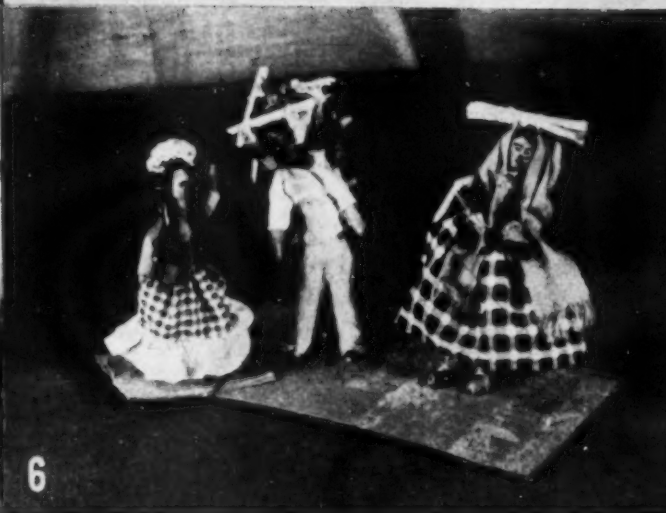
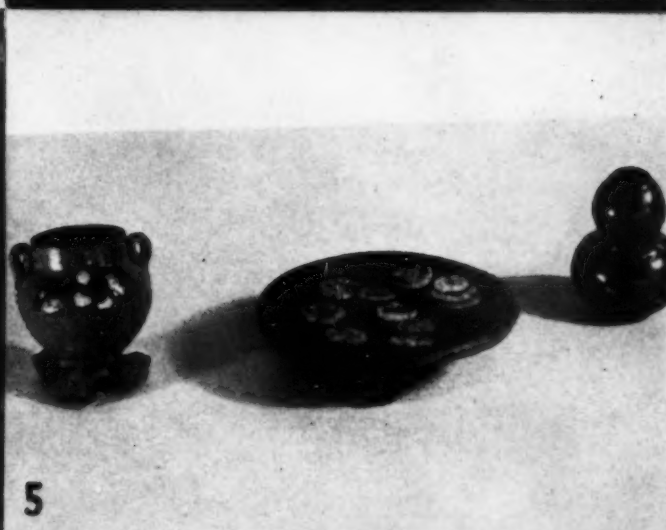
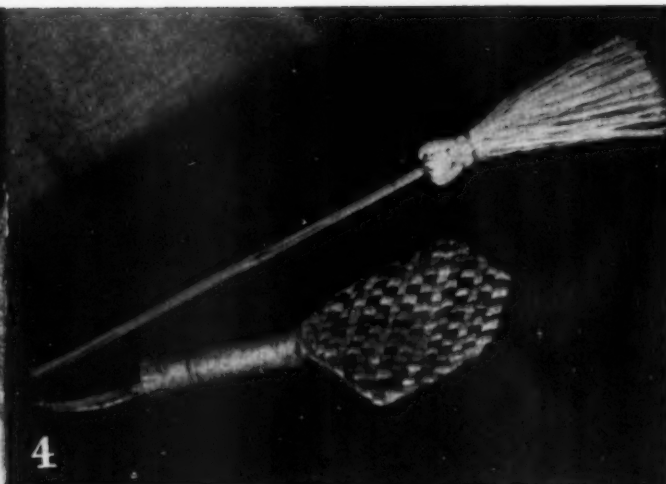
Ruth Moran,
El Salvador, C. A.

Eugene Field school is in appearance much like the buildings of Spanish architecture in my country, El Salvador, Central America. It has the same red tile roof, light colored walls, and windows covered with wrought iron grills. It makes us happy to see buildings like in our home.

Francisco Moran,
El Salvador, C.A.

With brush and kalsomine, Ruth Moran painted the multi-colored market scene of the Indians who sell their wares at Panchimalco, a small pueblo near the city of San Salvador.

The fourth grade children sat enthralled as the strange scene took form before their eyes. They wished to know more of every flower and fruit and herb she painted, of the pictured utensils and their



(1)—Central American handicrafts displayed by Consuela Sandoval, whose father is a native of Honduras, Ruth Moran, Max Olano, Francisco Moran, Oscar Moran, and Gonzalo Olano of El Salvador.

(2)—In the city kitchens the important kitchen utensils are the "Cantarito delata" for milk, "Cafetara" for making coffee, and the "Portavianda" for carrying hot foods. These are made of soldered tinware.

(3)—Children of the fourth grade are intent upon discovering a formula for synthetic rubber and are interested in the rubber stories from El Salvador

(4)—Important to the Central American home are the broom and fire-fan. The broom, an "escoba," has a handle of coffee wood and brush of straw. The word for fire-fan is "soplador."

(5)—There are dishes made of "Barro," which is fired riverside clay. The jar is an "olla" in which would be served hot beans. The dish is a "Comal" upon which is crisp tortillas. The gourd is a drinking cup of "Tecomati."

(6)—The dolls represent visitors from Guatemala to the markets of El Salvador. The man carries herbs, manzanilla, tamarindos, and other medical plants in a "cacaste" upon his back. The women have cloth, rugs, baskets, pottery, and necklaces.



1



2



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4

(1)—Sweet flavored tamales and tortillas fried in cocoanut oil are a large part of the basic diet of the Central Americans.

(3)—The fourth graders made their own tortillas under direction of Señora Ortiz.

(2)—Señora Ortiz, a patron from South America, ground the maize to make tortillas for the fourth grade students.

(4)—Margarita Serda enjoys the tasty foods of Central America which were prepared by the mother of her classmates, Gonzalo and Max Olano.

uses, of the white-clad men with chickens in their hands, of the women wearing flower baskets for hats, and of the little children who ate sweet "conserva" (cocoanut and brown sugar) candy and teased the saucy parrot on his roost.

Their interest caught and their enthusiasm kindled, these nine-year-olds, hitherto reluctant to search the great dictionary and encyclopedias for information, now eagerly tackled great reference works for further knowledge of this quaint land. They found help, too, in the explanations of the young Salvadoreans, in molding small pots of clay, in brewing unfamiliar teas, and in patting out small tortillas (cakes) from the maize.

FOODS

Tecomates

Tecomates (gourds) grow on vines. Many of them are on one plant. They have much juice in them while they are growing. The Indians make a hole in the top to pour the juice out. They are set in the sun until they are dry. They are then ready for holding water. Sometimes the Indians in El Salvador paint them blue, red, green, or yellow.

I once bought a red one from Juan, a small Indian boy, at the market of Panchimalco. It was such a little one, we called it a Tecomatillo.

The Indians use the tecomates for carrying water when they go to a place to work where there is none.

Max Olano

The Tamarindo

The Tamarindo tree grows more on the coast. When my family goes to the port, we see many of them. We cut much of the fruit.

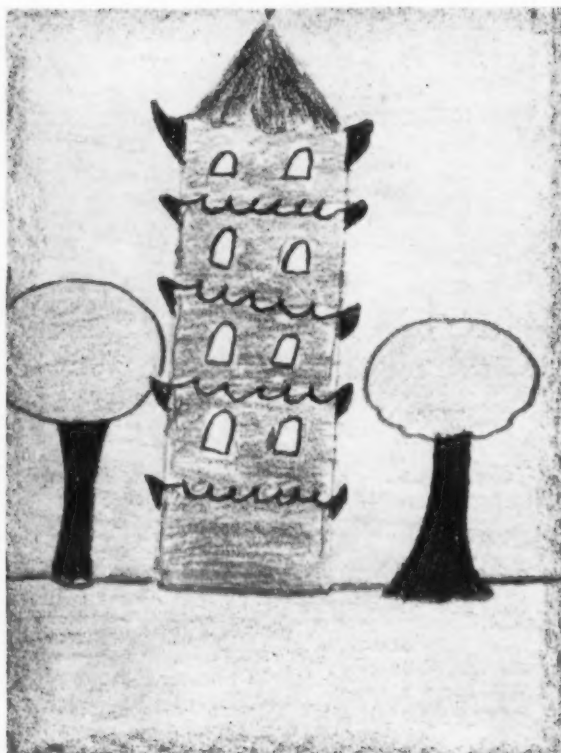
The Indians make a good drink from its juice. They sell it in the market. It is very good. Sometimes we eat this fruit, but it does not have a good taste.

Oscar Moran

Tamarindo Tea

A basket of tamarindos was a gift to our class yesterday. Gonzalo's father sent it to us from Central America. We removed their rough shells and crushed the pink juice from the nuts. We added sugar and many glasses of cold water. We thought it was delicious. We invited the other fourth grade in for a fiesta.

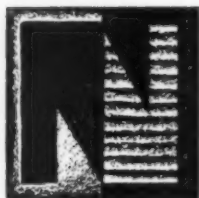
Consuelo Sandoval



CHINA: LAND OF THE MASTER CRAFTSMAN

BARBARA YOUNG

Grade IV, Thompson School, West Haven, Connecticut



OUR TEACHER of the Social Studies is unfamiliar with the miniature cardboard war cartoons which small boys delight in bringing to school. What teacher hasn't worried about the effect of such lurid battle scenes and the impressions the child will keep of the Orient? Yet these cards are too often the child's first introduction to China and much of the charm and beauty of the real Chinese culture is permanently lost when the child keeps these graphic representations constantly before him. If you take them away there is no adequate substitute unless you show vividly the real China who has diligently and painstakingly preserved her Art throughout the centuries. Why not expose the naturally curious child to the graphic and colorful art of a nation who knew it long before the West?

To China we owe the precious discovery of silk, porcelain, lacquer, and countless other forms of art expression. So we studied China in our fourth grade and tried to find out just how China has contributed to the art of the modern world. We learned how the Chinese value the completion of a piece of work well done and will stop at nothing short of perfection. In China the machine is out of place. The craftsman devotes his entire energies and spirit to his work and the perfection of his task. We marvel at his complete absorption in his work and the concentrated effort with which he gives himself over to his art. All of these qualities are admirable ones for small children to emulate. Many of them give up too easily in art

work and if the immediate results aren't perfect become discouraged and don't care to continue. Perseverance was encouraged and after they had inspected a wealth of library pictures and heard numerous stories they were allowed to express themselves freely with crayon. Art, in even the slightest detail, was stressed. Some children who had previously shrugged their shoulders and said, "I can't draw, anyway," found that with more attention to detail they, too, could produce a pleasing result.

The pictures depicted evidences of phases of life in China unfamiliar to the children. The girls were fascinated by modes of dress, unusual coiffures, trousers worn by women, and long fingernails. The boys were amazed by the beauty and grandeur of palaces and the queer architectural patterns of buildings with curled eaves and strange but exotic pagodas. All enjoyed hearing about and seeing pictures of the various festivals and were amused at the assortment of shapes and originality in pattern and design shown by the kites and lanterns. Even the lowly coolie, hard as his lot may be, displays a certain bodily grace and is definitely a part of the Chinese panorama.

I noticed that fewer and fewer of the cartoons were appearing in school and that a genuine feeling of sympathy and understanding for the Chinese was making itself evident without the propaganda. The children had learned to appreciate through a study of Chinese art the true values of a culture which the people of China are valiantly trying to preserve under tremendous odds.



At a Colony for Artists Under Six, Doreen Hogwood mixes her paints. She is aged six, comes from Blackfairs, London, and was evacuated to Darlington, Devon, under the Ministry of Health Scheme

ART EDUCATION IN WARTIME BRITAIN



SINCE the war in Britain the teaching of art to school children has suffered some setbacks and curtailment, but in general the war has not affected it as adversely as might have been expected. Evacuation from the larger towns, for instance, has had both good and bad effects. On the one hand teachers have been stimulated by new contacts, and interchange of opinion between teachers from progressive city areas and those in the rural districts has been of benefit to both. And it can easily be understood that the influence on city children of country environment and of contact with the English heritage of beautiful historic buildings, has been very valuable. Makeshift arrangements and accommodation have led in many cases to a far broader view of the scope of art activities, and children are taught, very profitably, to observe and study their surroundings with an appreciative eye.

On the other hand, libraries and collections of reproductions cannot be transported and housed, and lack of proper accommodation is one of the chief annoyances to an evacuated school. Classes have to be given in cramped classrooms which very often have to be shared with other classes in the small village schools. Frequently there is inadequate display and storage space and other facilities are lacking.

In some reception areas teachers of art in the primary and post-primary schools are now dealing with groups of children composed partly of local and partly of evacuated children. Children who have returned to the cities have to be accommodated in "emergency schools," and the specialist teacher cannot always be released by the education authorities in the reception areas to return with them. The result is that teachers in city schools cannot always be given the type of work for which they are most suited, and the evacuated specialist teachers very often have to deal with general class subjects during the greater

part of their time. As a consequence, art teaching must of necessity suffer as this study and other special subjects are for the most part entrusted to non-specialists.

Another wartime casualty is the teachers' refresher course. These have been very largely suspended owing to the available teachers' busy schedules and various wartime activities, and to evacuation. But a recent meeting of the Society for Education in Art, under the chairmanship of Mr. R. R. Tomlinson, discussed the training of teachers and the need to re-establish refresher courses, so perhaps it will be made possible for these courses to recommence.

As in the case of art schools, the shortage of materials is generally felt, but the limitation of the usual supplies has led to experiments with other materials, with surprisingly good results, such as grinding pigment from local earths. School working days have also been shortened to allow children to return home before war workers crowd the buses, and during the air raids of 1940 and 1941 school hours were interrupted. The older children's time is much taken up with various forms of war work and pre-military training and, in consequence, their art studies suffer.

There is a brighter side to the picture, however, and much good work is being done to encourage children to express themselves in an artistic way.

Painting and drawing, long employed to soothe the nerves of highly strung children, have been found of great use in rehabilitating young children with horrible blitz experiences. Free scope is given them. Their drawings, at first cramped and tight, express very clearly what has happened to them. But gradually—sometimes only after weeks of these classes—their work becomes freer and more confident. The subjects chosen by children left to themselves show a preponderance for war subjects, but many find pleasure in drawing purely abstract forms and imaginary pictures. An emotional relief is obtained by this freedom of expression, and the beauty of some of the children's paintings is really amazing, even judged by adult standards.

An exhibition of International Children's Art was held recently in Great Britain. And in spite of the many different nationalities represented, and the range of age—from three to seventeen—the drawings reflect a natural similarity of approach. Two boys of fifteen and sixteen contributed the most striking and effective pictures in the exhibition. One represented the "Burma Road," and the other depicted the "Defense of Stalingrad." A surprising maturity of conception was apparent in the works shown.

The Council for the Encouragement of Music and the Arts, and the British Council have done wonderful work in bringing to the people—adults and children—who have never seen a good painting, exhibits which have raised an encouraging interest throughout the

country. These exhibitions have been seen by more than 600,000 people all over the British Isles. The C.E.M.A. was created by the Pilgrim Trustees, who have maintained it by grants amounting to more than \$160,000, but from the time of its inception the administration has been provided by the Board of Education, and the Treasury has assisted very materially with equally large grants. The Council is now wholly sponsored by the Board of Education, and is well aware of the necessity for continuing the work and enlarging its scope.

Shoreditch—one of the poorer districts of London—was the scene of an art exhibition held towards the end of last year. Classes of school children of all ages were conducted around the exhibition. Reproductions of the work of outstanding artists covering a period of five centuries were displayed, and the unsolicited reactions of the children were noted carefully by the teachers accompanying them. Almost without exception every child noted certain pictures which he preferred, but the teachers were careful not to ask the reasons for this choice. The success of an experiment like this among children in a poor district who have never before seen any works of art, and who have been brought up on movies as their only form of visual pleasure, prove how worth while it is to awaken the interest and stimulate the development in the understanding and appreciation of art.

If these children could sense at a first viewing the fundamental meaning of the artist—and their observation showed that they did—how important it is that they should be taught even more about the beauties which can surround them if they are able to discriminate between what is good and what is bad in art.

One art teacher in the Slough High School for Girls carried this idea to its conclusion by organizing an exhibition, using as her theme Tolstoy's interpretation of art as "a useful thing beautifully made." Well-designed objects in common usage were displayed side by side with other exhibits of a similar nature labelled "atrocities." Such exhibitions must encourage children to recognize beauty and art even in the ordinary things of life, and to encourage them to develop their latent good taste.

The questioning of established values in education caused by the war has had a stimulating effect on art education, and has led to a strengthening of the creative activities in post-war education. Research and discussion on the subject of art education in post-war Britain is arousing widespread interest. The Arts Enquiry, supported by the Darlington Hall Trustees in association with the Nuffield College Reconstruction Survey, is examining the present condition of different branches of the arts in this country, including modifications due to the war, with a view to making recommendations for the future. The Society of Education in Art is even now working on a system whereby all art societies—which too often work independently of

each other—artists and teachers of art will work together to evolve some scheme for the better teaching of art in schools. Dr. Herbert Read was awarded the Leon Fellowship by the London University for research on the teaching of art in relation to the rest of the educational curriculum.

To instill a love of beauty in children too often surrounded in their homes by the banal and downright ugly is a difficult problem and should be approached in a realistic way. If children do not have the opportunity to see works of art in their everyday lives, arrangements must be made for them to be in constant contact with them at school. The New Society of Art Teachers are perfectly aware of the seriousness of this problem and are considering a system whereby reproductions of paintings, sculpture, and furniture are circulated among groups of schools for a specific length of time. When the pictures have been discussed and studied by the pupils and they have become imbued with their beauty, another set of pictures

would take their place and so gradually a certain knowledge and appreciation would be acquired. Although this scheme has not been officially adopted as yet, some schools have already started to put it into practice, with great success.

It is impossible to say at this time what form the changes in education of all types in England will take after the war, but that these changes will take place is unquestionable. Up till now art has been taught as part of the regular school curriculum—and well taught for the most part—but the different branches of art were presented as separate subjects, and with little connection between them. Now teachers are fully alive to the fact that the teaching of art is not merely a lesson in drawing shapes and forms to a set pattern, but should also enlarge the scope of the pupils' appreciation for the things of beauty that can surround them if they are able to discriminate, and will eventually be able to unite culture with their prosaic everyday life.

The Senior Toddlers have a "lesson" with Montessori toys. These toys have a functional or utility value and teach the children to do things with a final purpose. Included is miniature home-work equipment.





TRAVELS THROUGH COSTUME STUDIES

MARY NEWELL

Westport Central School, Westport, New York



COSTUME STUDIES were used as an art activity project in sequence to the presentation of Norse Myths and the study of the life of the descendants of the Swedish Viking traders.

Having read "Gerda of Sweden" and Selma Lagerlof's "Marbacka" and having become interested in the Swedish arts and crafts as a whole, we decided to try making ours a Swedish room. We have four large locker doors in the rear of the room. These we covered with project paper and taped it at all the edges.

We used lantern slides which we projected onto the locker doors and traced them. Later we crayon painted them. Each projected picture formed a panel covering about half of the height of the door and showed a Swedish costume study. The background between all figures shown was made a pale flat green. Above each panel is a scene showing distance; with blue sky, white clouds, grass, and many evergreens and birches; a setting for a central figure.

Beneath these panel pictures and along at the bottom of the doors is a continuous border having a pale green back color and showing rose and blue flowers and rushes in green.

The first costume study panel presents two Swedish people in church folk dresses. This costume study is crayon painted in tones of red, violet, orange, and yellow with touches of gray, black and white. The scene above this panel shows a winding road leading

to a gray stone castle in the far distance. It also shows a tiny orange-roofed house. In the foreground is a house in blue-violet with many windows, each window having a gay window box bright with flowers.

The second costume study panel shows a family group, the mother and two children in festive dress, the mother watching the children who are using spindle and reel to make thread for embroidery such as is emphasized in their costumes. The predominating colors are rose, white, and black; there are bits of blue, orange, and yellow also. The scene above this panel shows a friendly group of farm buildings. The house is done in white with green thatched roof and pretty window boxes; the little group of barns in tints and shades of blue-green.

The third panel shows wedding costumes worn by the bride, the groom and the fiddler. These are shown in tones of blue, blue-green, rose, and brown, with a dash of orange and yellow. The picture above this panel is a representation of the Leksand Parish Church in Dalarna, Sweden, with its circular lawn and avenue of birches. This church is shown in stone gray with silver-tipped spire, a red-brown roof and stained-glass windows. In the distance are tiny orange-roofed houses.

The fourth panel shows a couple dancing, in festive dress. These folk dresses are shown in rose, white, and gold ochre, with yellow-green and other gay embroidery colors.



CHILDREN OF OUR ALLIES AND THEIR FLAGS

A Study in Costumes and National Flags

MARY NEWELL, Teacher, Grade Four, Westport Central School



FOR this recent project we used the same doors at the back of the room and after reading stories of foreign children and studying various pictures we selected China, England, Mexico, and Czechoslovakia as the countries to be represented in costume study murals.

The next part of our activity was to cover each door with project paper and securely tape it at the edges.

The material that we chose for the large central part of each panel represented two children dressed in native costume, also a small flag of that country. These we projected on to the paper-covered doors, and later crayon painted them.

In the upper portion of each panel we delineated a colorful scene, a companion picture of the costume study below it. Each scene gave an effect of depth and distance and added much interest to the activity.

The name of each country represented here was printed in the central part of the border at the bottom of each panel. Some of our group took much time and care in planning the size, placement, and coloring of these letters. We made the printing a heavy black and enlivened the effect with colorful and suitable decorations.

The first mural at the right shows our Czechoslovak boy and girl with their costumes crayon colored in

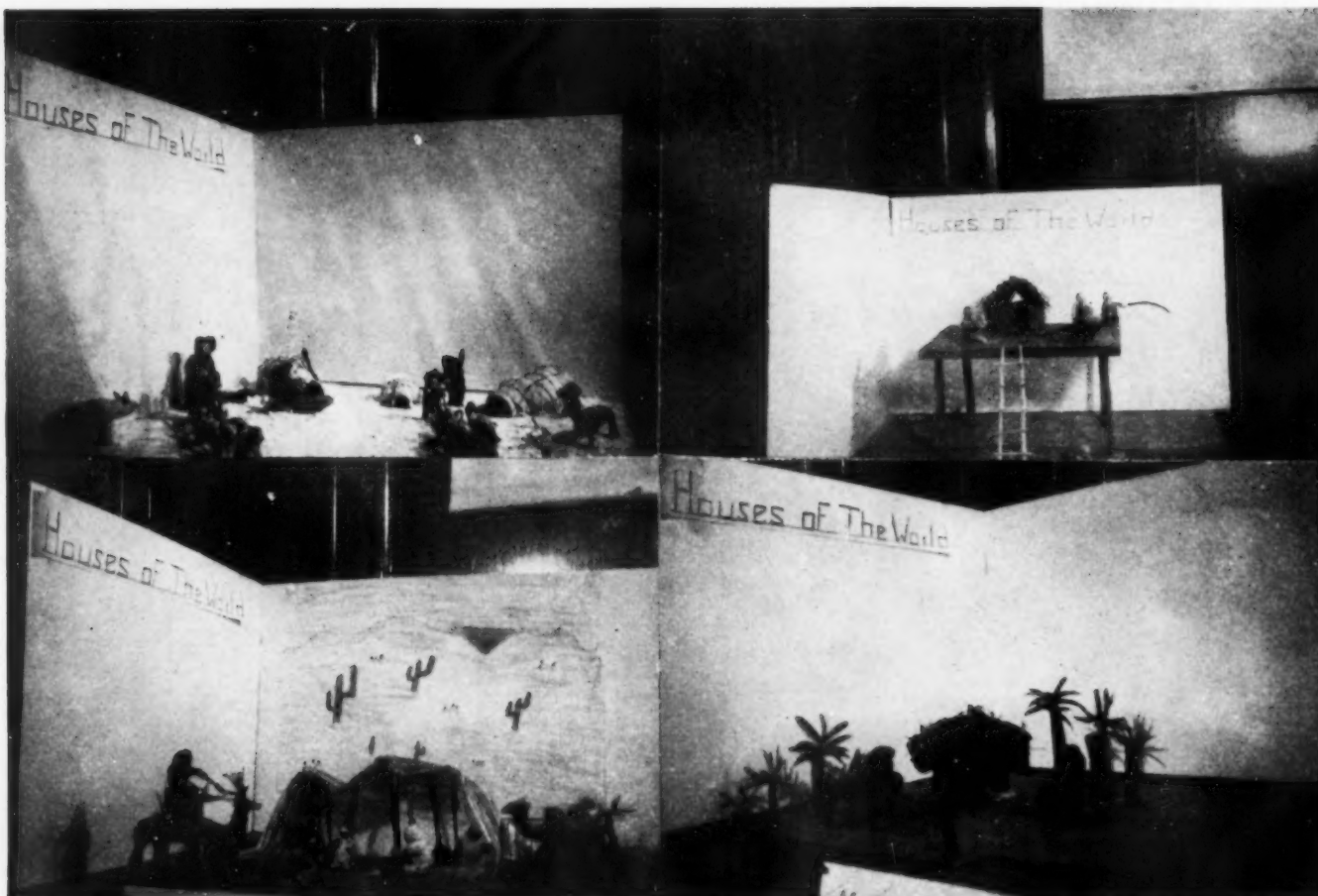
tones of purple and gold with touches of black, white, and green. The scene above shows an out-of-doors dancing party. Every line and bit of color showing the festive spirit of happy moments.

The second panel is perhaps our best. It shows an English boy and girl crayon painted in tones of blue and silver with a bit of white and red. The picture above this costume study shows an English garden and in this setting a vine-clad cottage with its thatched roof and a forest background. The lovely little cottage and garden, with its gay flowers and friendly paths, represent our best in hand sketching and color study.

The Mexican wall painting is largely done in tan and green, black and white, set off by the many gay colors of their scarfs and sarape. The printed "Mexico" is complete with its eight sleepy little Mexicans dozing under huge silver blue sombreros and well wrapped in their gay blankets as well as their dreams.

Above this panel we have shown a matador poised for moving quickly and flinging out his gay red blanket before the bull which is dashing toward it.

The mural showing the Chinese children has a pale yellow background. The Chinese boy's jacket is in silver tints with orange and black decorations. The girl's jacket is in bronze tints with silver and black decorations.

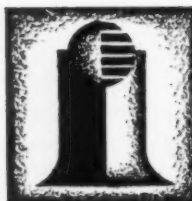


Above: Eskimo Dwelling
Below: Bedouin Camp

Above: Lake Dwelling
Below: African Hut

HOUSES OF THE WORLD

ELIZABETH GEISS, Supervisor of Art
West Hempstead Elementary School, New York, New York



IT STARTED out as a surprise to us all, this project in clay modeling which ended up as a project of world housing.

We'd been doing drawings of cave dwellings in water color and crayon.

Since the primitive men just wouldn't bend down to make that fire we had a lesson in figure drawing, using the oval and circle figure. With this ammunition and with the thought of making dimension a reality, clay for modeling was given the children and soon they were engrossed in spear throwers, primitive men, dinosaurs, et al. Their teacher digressed and they started on another type of dwelling. They asked especially if they might repeat their

former activity. As each new house of the world was introduced, pictures and discussion evolved another table picture. It wasn't long before every available space in the room was filled by card tables showing off a miniature scene of the various shelters of our world.

Flour was used synonymously with Eskimo land snow, our shaky Arabian camels' legs received a wire prop; the canal of Holland was a sheet of silver paper; fathers helped make tiny toothpick pueblo ladders. Bedouin gaily striped tents were crayoned and held up by clay supported poles. Grass, twigs, leaves, and colored paper also were used and the ingenuity of the children was proved in the various odd bits that were utilized.



SOUTH AMERICAN DESIGNS

DOROTHY B. KALB, Art Teacher
Wilson Teachers College, Washington, D. C.



SINCE interest has centered on our South American neighbors it is natural to find our sixth grade children studying the countries comprising the continent south of us.

Various forms of art activity have grown out of this study from time to time. Sometimes the children have been interested in painting pictures of the life of the people in these lands; sometimes they have made picture maps; and at times they have staged Christmas festivals and market scenes.

One of our recent developments was the creation of panels using the animal life of the jungle section in decorative plant settings. The idea was suggested by Henri Rousseau's delightful jungle pictures which seemed to impress a sixth grade class in the training

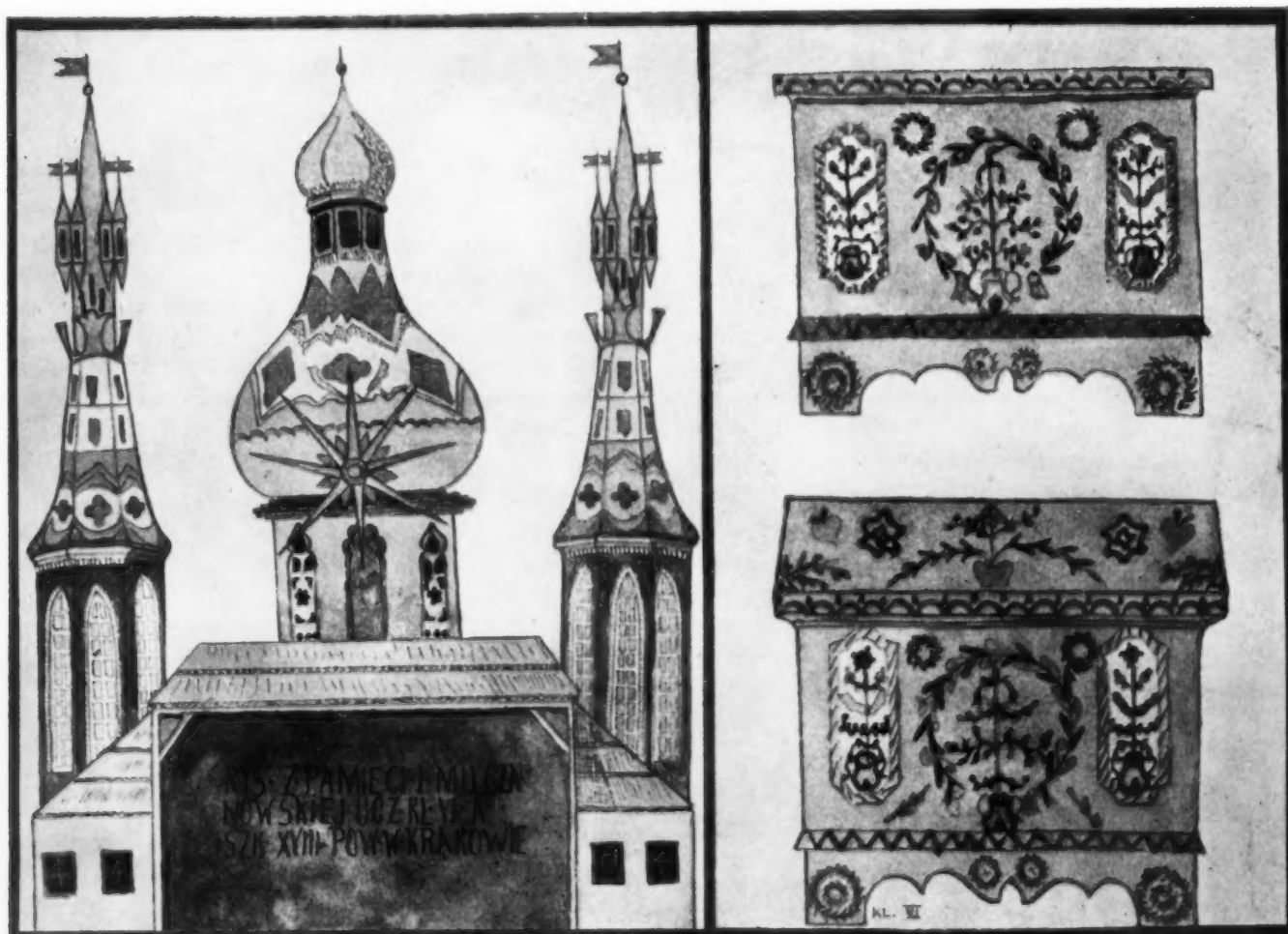
center of Wilson Teachers College, Washington, D.C., as much as they do an older audience.

The children had studied about the animals, tropical birds, and butterflies, and many pictures had been on view in their room. Then came the discussion of Rousseau's decorative use of jungle life, and we were off on a similar trail. Each child drew whatever he pleased, with the admonition to make the animal or bird large. The background came later, and grew in his creative imagination aided by his study of Rousseau's vegetation.

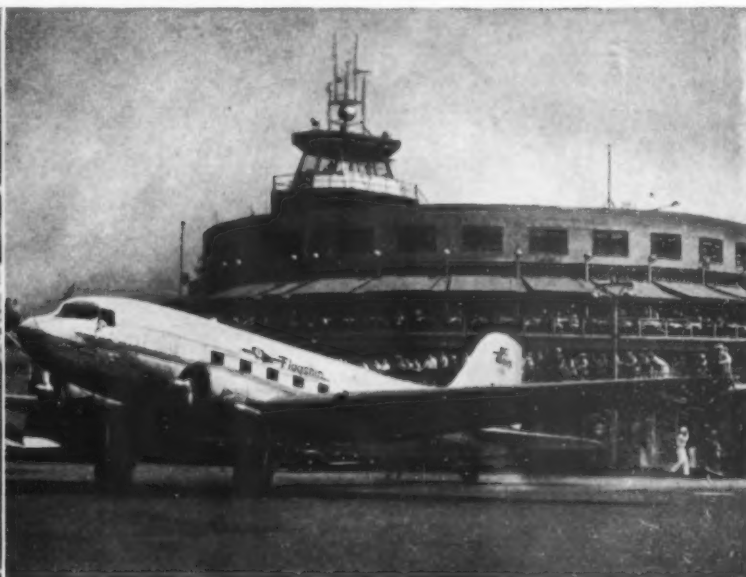
After planning the composition in pencil outline, color was discussed. We made no effort to imitate Rousseau's usual subtle greens, but following children's love of color, played around the spectrum, depending heavily on analogous hues to keep our work harmonious.



Interesting records of village life, architecture, and furniture by school children of Poland



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understood and practiced today by military and civilian authorities. The eight color sheets in this portfolio are beautiful examples of pencil technique and wash drawings. These techniques and the colors employed are fully explained in an eight-page text which accompanies the portfolio. Camouflage has a direct relation to the war effort. It is hoped that many readers of this magazine will encourage pupils to engage in the study of this worth-while art. The Company have generously offered to send one of these portfolios, complete, to those who ask *School Arts* for T.E.B. No. 443-A, or who use the coupon found on the insert in this issue.

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(Continued on page 10-a)



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(Continued on page 11-a)

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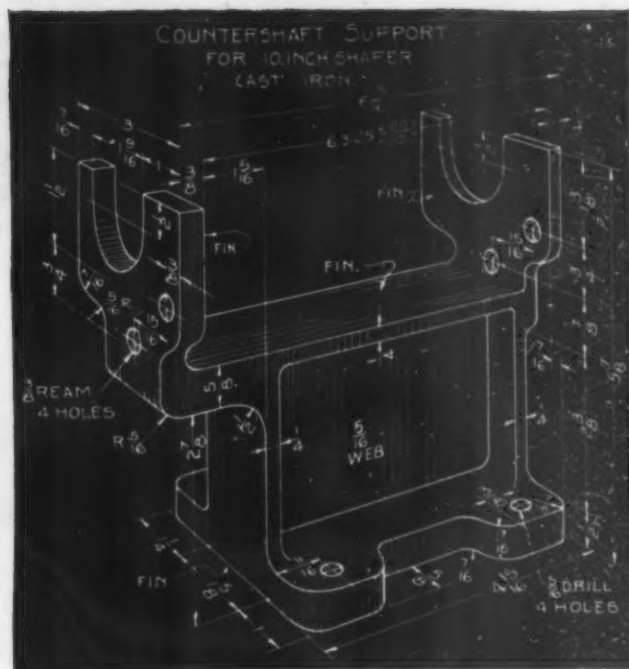
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Statement and pass it along to some young person. A catalogue will come with the Bulletin if you ask us for T.E.B. No. 448-A

• The ways in which all of us can contribute toward the prosecution and winning of the war are legion. Conservation is one of them. "Use it up"—"Wear it out"—"Make it do"—these legends may be applied to much of the material which is a part of our daily living. The Rit Products Corporation has a great suggestion for clothing and fabric conservation. In an attractive 12-page booklet, "Conserving Clothes with Color," prepared for teachers and home economists by Mary Louise Bowen, this Company tells us how to change the color of your old dress to make it look like new; to dye a two-color print dress and obtain an entirely new effect. A laboratory guide to dyeing color over color is one of the valuable outlines in this brochure. Many other practical suggestions make it important to send for a copy. Ask School Arts for T.E.B. No. 447-A.

WAR BOND COVERS

Nearly every American magazine accepted the Treasury Department's suggestion about printing a War Bond on the cover of the July issue. The result makes an unusual exhibit of the different lay-out techniques used to solve the same problem.

The Treasury Department has a limited supply of sets of War Bond covers from about two hundred of the leading American magazines. While they last, these will be sent free on request to any teacher of Art or Lay-out. Address the Education Section, War Finance Division, Washington 25, D. C.

Books on INDIAN DESIGN

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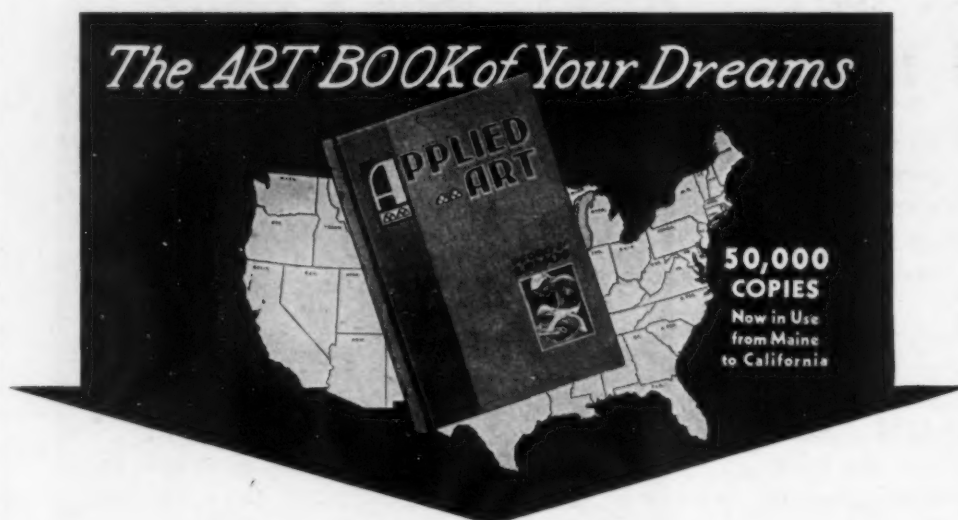
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PUEBLO INDIAN EMBROIDERY, by Dr. H. P. Mera. Published by the Laboratory of Anthropology, Santa Fe, N. M. Price, \$4.50.

This book presents through a series of conclusive deductions the fact that this craft, in spite of possibly late influences, was handiwork indigenous to the Southwest. He argues, in part, "It also should not be difficult to convince most anyone who cares to investigate that Pueblo embroidery must be considered as having been in the past one of the outstanding outlets for artistic expression utilized by the Pueblo Indians of the Southwest."

"Can such a unique and maturely developed treatment be considered as an instance of the acceptance of an idea derived from a loot of priestly vestments, even admitting some technical alterations to meet the needs of the Indian designer? It does not seem at all likely."

This monograph covers all aspects of Pueblo Indian embroidery; history, all possibilities of origin, design and the practice of the craft both on wool and cotton.

From the standpoint of design the book is especially rich. There are eighty-one drawings, reproducing the various designs, by the author. These drawings start with the earliest embroideries that have been located, which are purely indigenous, and carry through to those that made use of European techniques.

Mera points out at considerable length the unique use of "negative" design—that is, as he explains, "The term negative design is here used to describe a treatment of decorated areas wherein certain open spaces, between the masses of whatever medium is applied to a surface, are so planned as to form patterns in themselves and which thus become of principal interest."

The drawings in black and white are supplemented by six halftone plates and three full color reproductions.

HISTORIC COSTUME, by Katherine Morris Lester. Published by The Manual Arts Press, Peoria, Illinois. Price, \$3.50.

This is the second revised and enlarged edition of Historic Costume. A book that gives the history of costume from the beginning from which dress came to be, was first in the form of body decoration. The long and tedious process of evolution of dress to present-day costume is explained in the twelve chapters of Historic Costume which include Ancient times of Egyptian and Asiatic Costume, Greek, Roman, the French through the Middle Ages and Renaissance period and from Colonial American to American costume of today.

The book is illustrated by 16 photographs, 36 plates and 65 drawings, and contains 256 pages and is 9¼ by 6¼ inches in size.

It also answers the questions that sometime comes to mind as "When the tailored suit came in, when high heel shoes became fashionable, or the first signs of the frockcoat, buttons, gloves, or fashion books, etc."

ART IN THE WESTERN WORLD (revised edition), by David M. Robb and J. I. Garrison. Published by Harper & Brothers, New York. Price, \$5.00.

The authors of this book have hoped to fill in some measure the need that exists for a discussion in relatively non-technical terms of the artistic tradition of the Occident. It is intended for those with an interest in art and who seek an adequate discussion of it, expressed in terms intelligible to the general as well as the professional reader.

In the fourteen chapters on Architecture there is a full discussion of the subject from the very early form up to the present day, including architecture of Greece, Early Middle Ages, Romanesque Gothic, Renaissance in Italy, France and England, European Architecture from 1700 to 1870, American Architecture from its origin to 1870, Architecture of the late 19th and early 20th centuries, and contemporary architecture.

The eight chapters on Sculpture cover from the earliest forms, methods and terminology of Sculpture through the Greek, Hellenistic, Roman, Medieval, Renaissance Sculpture in Italy, European Sculpture from 1550 to 1800, and Sculpture since 1800.

Ten chapters covering Painting gives the Principles and Techniques of Painting, Painting before 1300, of the late Middle Ages, Renaissance Painting in Italy, in the North, Painting in the 17th, 18th and 19th centuries, Contemporary Painting, and Painting in the United States.

The closing three chapters deal with Minor Arts, which give general considerations to pre-classic, classic and medieval arts, The Minor Arts of the Middle Ages and the Renaissance, and of the Post Renaissance and Modern Periods.

Also included are a selected Critical Bibliography, Glossary, Chronological table, 650 illustrations (some colored), and a map of Europe showing the location of places mentioned in the book.

The size of this book is 8¾ by 5¾ inches and contains 1045 pages.

THE PAINTINGS OF REMBRANDT. Oxford University Press, New York. Price, \$4.50.

This is the first large plate edition of Rembrandt's paintings edited by the Phaidon Press. The scale of these reproductions is certainly great enough to secure the full enjoyment of the Master's work and to permit a close study of the paintings. A number of new detail photographs are included, and eight facsimile plates in full color. There are 112 plates in photogravure and in color with an introduction and notes by Prof. Tancred Borenius.

There is an appendix to the book containing the three oldest biographies of Rembrandt, written by a Dutchman, an Italian, and a German, and are translated for the first time into English.

Size of this book is 14¼ by 10¾ inches.

ANCIENT GREECE IN MODERN AMERICA, by Dr. John R. Macarthur. Published by The Caxton Printers, Ltd., Caldwell, Idaho. Price, \$6.00.

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(Continued on page 14-a)



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KEITH, Old Master of California, by Brother Cornelius, F.S.C. Published by G. P. Putnam's Sons, New York. Price, \$5.00.

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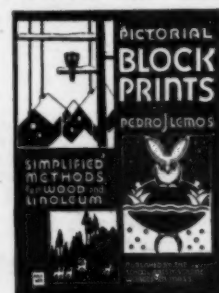
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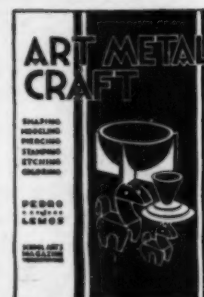


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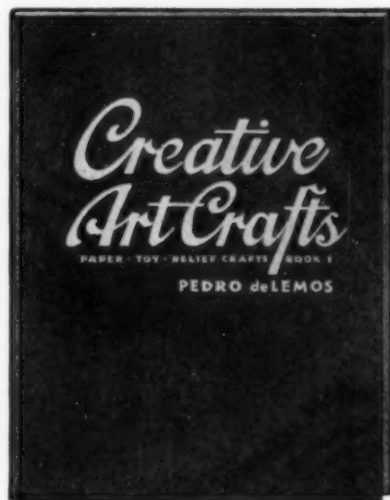


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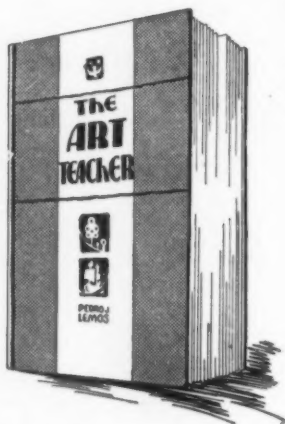
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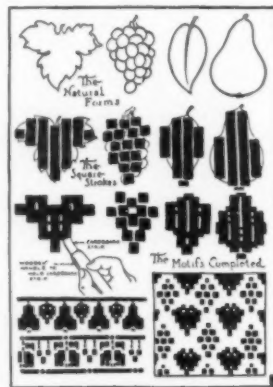
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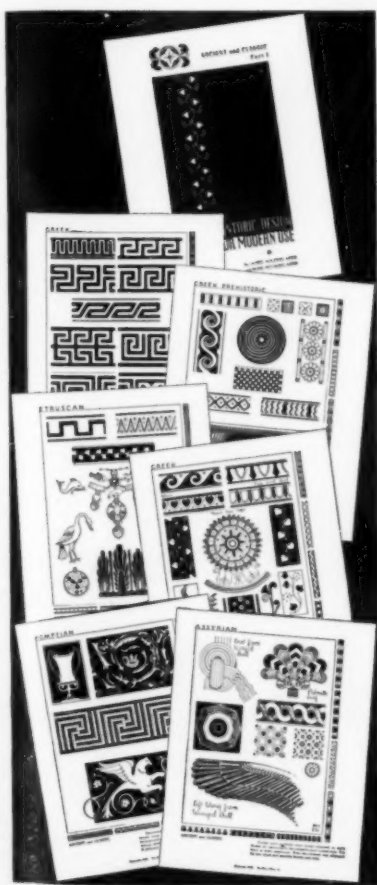
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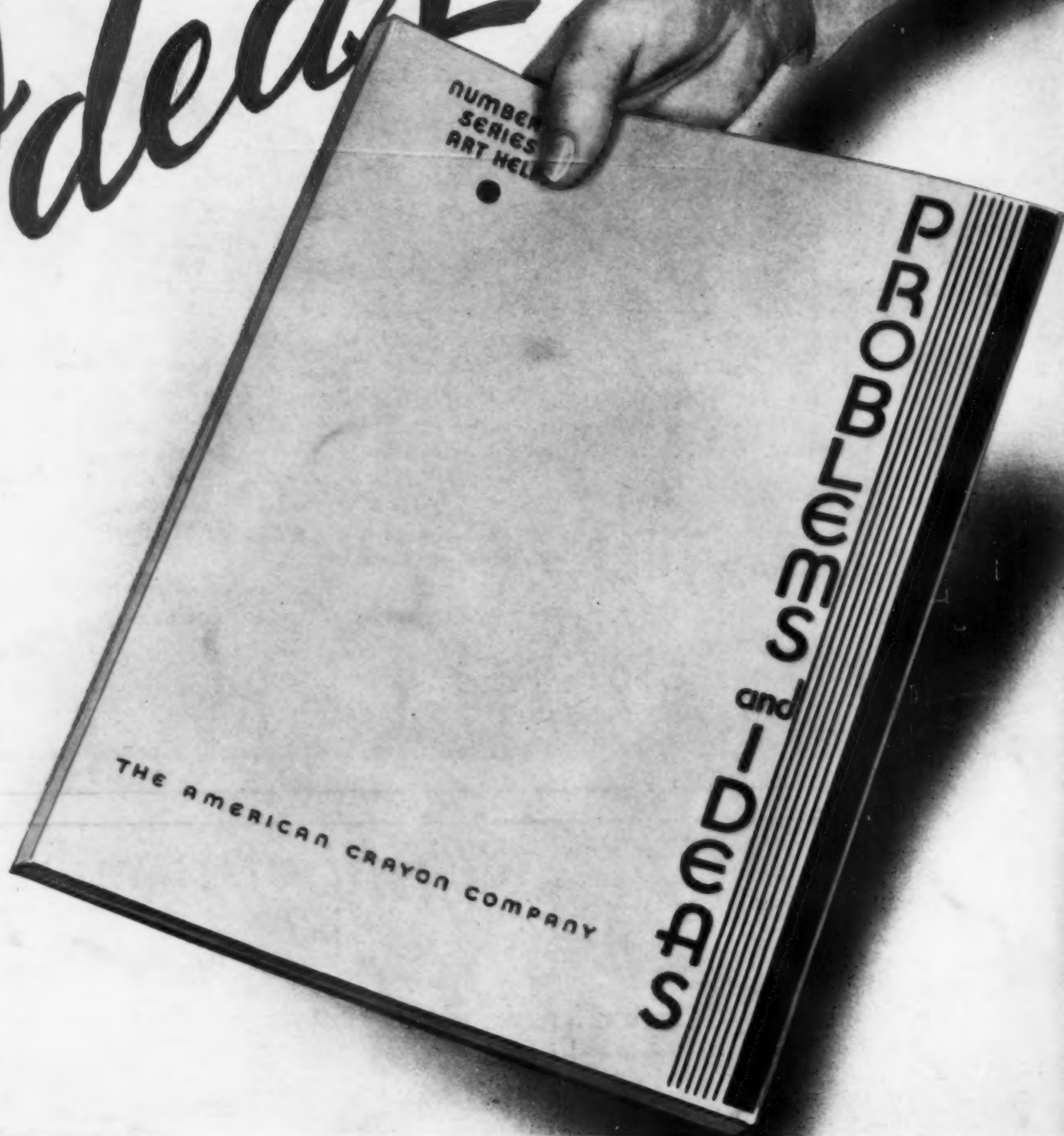
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